musical

COURIER

Film Music Winners Named

Hollywood— As Seen by Saunders

Roundup of New York Season

MAY 1, 1947

25 cents

MEREDITH WILLSON, Composer—Conductor

AFTER HER SENSATIONAL TOWN HALL TRIUMPH IN DECEMBER

Rose Bampton

Scores anew as "KUNDRY" in the Metropolitan revival of "Parsifal"

Rose Bampton has been re-engaged for the opera seasons in Rio de Janeiro and Buenos Aires during the summer of 1947.

Thursday, March 13, 1947:

NEW YORK HERALD TRIBUNE:

"Although Miss Bampton had appeared here in other seasons as Kundry, she had never before contributed so magnificent a portrayal of this most complex of Wagner's feminine figures and in many ways the most exacting of his roles from the purely vocal angle. Miss Bampton suggested every aspect of Kundry's nature, the wild creature of the first act, the temptress of the second act and the silent penitent of the third act, with arresting skill. Truly seductive to gaze upon in the second act, she conveyed the lightning-quick changes from seductress to demoniac visionary and then to enraged fury with an artistry born of deep dramatic and musical perceptiveness. Her every gesture and facial expression reflected these chameleonlike shifts of mood with astonishing veracity. Vocally regarded, as well, this was an achievement of the highest kind. Miss Bampton's voice has grown in power and brilliancy so that it is now an ideal medium for the interpretation of this taxing music, music which demands the utmost in range and endurance for an exhaustive realization of its contents. That Miss Bampton was able to bring these attributes to her conception along with the essential expressivity, the needed sensuousness along with the requisite incandescent intensity of emotion was highly gratifying, and she must now be ranked with the finest portrayers of the role of Kundry ever seen and heard here, in this writer's estimation, the most completely satisfying one since Olive Fremstad." ***—Jerome D. Bohm***

NEW YORK TIMES:

"Rose Bampton was first-rate as Kundry. Her singing and playing of the exacting role showed that she has made astonishing strides forward in her art. Kundry is probably her finest achievement in the opera house." ***—H. T.***

THE NEW YORK SUN:

"Rose Bampton made Kundry as much a part of the action by her expert pantomime as she had previously by her excellent singing. Her garden scene with Parsifal was full of luminous tone and of dramatic impact. Moreover, her appearance made Parsifal's steadfastness something more of a self-denial than it usually is."

—Irving Kolodin

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Our Films in Latin America

The growing export of our musical films to Latin America, "dubbed" with special language sequences, indicates a desire on the part of our studios to capture the very large potential audience in the Southern continent. That the public there is vitally interested in our pictures is shown by the publication of popular film magazines in Spanish and Portuguese, lavishly illustrated with romantic heroes and heroines of the celluloid. Some exceptions to these musical productions, however, are taken by a former resident of Rio de Janeiro, now living in New York.

Referring particularly to those films which are designed for Latin American countries and often produced with extreme lavishness and cost, he says that though there are open-minded and intelligent producers who apparently try to reconcile "artistic aims and business considerations" there are others who seem to be less scrupulous. They sometimes treat such matters as the writing, acting, music, and even the ideas of the film and their development, in a somewhat negligent manner, while concentrating on lavish outlays for costumes, sets, lighting, huge musical ensembles, dances, and other Hollywoodian details not always in the best of taste. These films often are received coldly and even with a degree of offense by the audiences in Latin America as well as in Europe, who in many cases are civilized, cultured and discriminating in a degree which the producers here apparently do not realize. They even think at times that we are making fun of them and their customs.

• • •

As an example of such an exhibition which called forth unfavorable comments, he cites a showing in Rio de Janeiro of films on Brazilian subjects, including music and dances. Some of them, he relates, "were not objectionable, but others were received with a coldness that made the already air-conditioned atmosphere of the theatre chillier." These films, he says, "were created with the above-mentioned spirit, careless of the real things, people's mentality, and sometimes of national pride."

One picture in Technicolor, for example, showed a lavish array of dancers dressed in green-and-yellow striped costumes and performing the Samba, Brazilian dance. After the showing a lady in the audience asked, "Do you think it was sarcastic?" "What do you mean?" "Those dancers dressed up in the colors of our national flag!"

Though not everybody in the audience may have felt the same way, he stresses the point that —granted the makers of the film had the best intentions—they should know more about the mentality, thoughts and reactions of South Americans.

• • •

That these audiences *do* appreciate good musical accompaniments to films is evidenced in the following review of Spellbound and its score, written by Senhor A. Moniz Vianna of Correio da Manha, one of the leading papers of Rio de Janeiro. He writes in the July 2, 1946, number: "Miklos Rozsa is a very talented musician giving us a work worthy of highest praise. The Hungarian composer has been recently employed with frequency by the producers of Hollywood. His scores are always well above the value of the presented films. For Spellbound, Rozsa composed his best work. He presents a perfection of melody and rhythm and, moreover, combines these with the images to describe states of soul and fortify suspense."

Honorable mention among North American film makers is awarded by the visitor from Rio to Walt Disney, who, he says, "did his very best in searching for and collecting material and getting personally acquainted *in loco* with that colorful semi-hemisphere, South America. It is always a delight to see his heartily and sincerely felt cartoon messages of Good Neighbor. He is one of the few who avoid doing what Mildred Adams, in the Book Review of the New York Times (August 18, 1946), describes thus: 'It is high time that we of the North stopped patronizing the South; time we stopped writing of them as if they were amusing if somewhat backward children to whom we found it convenient to be now kind and now sharp. The smile we have turned on them for half a century is growing fatuous.'"

• • •

These points of view are expressed with sincerity and apparently represent what many Latin Americans feel about our films. Since enormous sums are constantly being spent in Hollywood to secure technical "experts" in every conceivable field, the film industry would do well to employ advisers on the cultural background of the countries they wish to please with their offerings.

• • •

L. E. BEHYMER (right),

California concert impresario, is presented with Czechoslovakia's Order of the White Lion by Dr. Felix B. Janovsky, consul of Czechoslovakia. The presentation took place on April 8 at the annual Shakespeare Luncheon of the Ebell Club in Los Angeles. (See page 11.) (Photo by Otto Rothschild.)

Musical Courier Contest Endorsed

Like other leading figures in the music, motion picture and publication fields, Alfred Newman, musical director of 20th Century-Fox Films Corporation, has expressed his commendation of our Film Music Contest, in the following letter to Richard Drake Saunders, our Western representative:

Dear Mr. Saunders:

I think the Musical Courier's Film Music Contest is a most progressive step in the right direction. It is worthy of note that all contributions to film music are considered. Most healthy of all, in my opinion, is the fact that the medium, though comparatively new, is finally being recognized by all music lovers for what it stands for.

Warmest personal regards,

ALFRED NEWMAN.

Details of the awards will be found on Page 5 of this issue. The Musical Courier herewith extends its congratulations to the seven winners, and hopes that in this and future seasons efforts will be redoubled to create an even higher standard in this medium.

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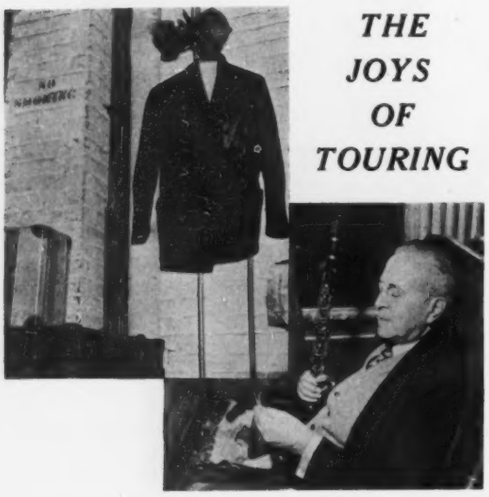
May 1, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

THE JOYS OF TOURING



TRANSPORTED
as the New York Philharmonic-Symphony embarked on first post-war Spring concert tour. Above, an outfit dangles while its dress-suited owner is on stage with the ensemble. Below, Simeon Bellison, solo clarinetist, passes time on board train fitting new reed to his instrument. (Photos by Columbia Recording Corporation.)

The New York Philharmonic-Symphony Orchestra started on its longest tour (and first since 1940) from the Pennsylvania Station on April 14, using seven air-conditioned Pullmans, plus a recreation car where the men may indulge in chess, poker, pinochle, gin-rummy, bridge, and other indoor sports (at least one-third of the players took cameras). There are two 6-foot baggage cars, kept at constant temperatures, where the heavily insured instruments are housed. When the various games pall, impromptu amateur shows are staged, as the orchestra includes a number of imitators of various celebrities!

The tour is arranged so that the men have a chance to take their meals for the most part in the cities they visit. "Despite the difference in nationalities, Italian food and good old American ham-and-eggs are universal features," says a screed from the press dept. "The string sections and percussion can eat practically anything they please, but some foods are forbidden to the woodwinds and brass, such as pickles or sauerkraut or anything too sharp or too spiced, which might make the lips pucker."

• • •

Whether or not it will produce any changes in the future activities of the AFM, its president, James Caesar Petrillo, has had his subpoena to appear before House Labor Committee for a little intensive querying.

• • •

Celine Slator, associate editor of Addison Independent (Middlebury, Vt.), writes to say that the "Sgt. Morrissey" mentioned in a Special Services concert report from Europe in this department recently was undoubtedly Gibson Morrissey, one of the first group of composers studying in the Berkshire Music Centre, under Dr. Koussevitzky and Stanley Chapple. He helped form the conductors' forum there in 1941 with Leonard Bernstein, Richard Bales, and Thor Johnson.

• • •

TONAL TATTLING.—Flagstad's concerts are attracting large audiences and the reviews have been enthusiastic, despite a short picketing in Chicago by members of a women's organization. . . .

What's this? Secretary of State Marshall a balletomane? According to report from Moscow, he was an auditor at a performance of The Nut Cracker Suite, and afterward sent flowers to the ballerina. . . . Figures recently released by N. Y. State Tax Commission showed that of all Rachmaninoff's works, the one earning most was—you've guessed it—the Piano Concerto in F sharp minor, which sold 14,761 copies in 1942. . . .

• • •

People of Leipzig reported divided on the question of where Bach's tomb is to be placed. It was found intact under the Church of St. John after that edifice was destroyed during the war. One faction wants it moved to St. Thomas' Church, of which Bach was Cantor, and another wants to erect a new monument. . . . Still, his music remains the most substantial memorial.

• • •

Many will regret the resignation of David Mannes, now 81, as conductor of the free symphony concert series at the Metropolitan Museum of Arts, which he has led for 30 years (and which will go on). Nice touch was his "farewell" playing of a Strauss waltz on a "Strad" from the violin collection of the Museum, recalling the fact that he was for years concertmaster of the N. Y. Symphony, and now directs the Mannes School of Music with his wife, Clara Damrosch Mannes. . . . A fine contribution.

• • •

Lily Pons and her husband, André Kostalanetz, sail May 8 to fulfill engagements in France, Belgium and England. He recently received the Civilian Service Emblem from the War Department for his work in entertaining troops overseas: and has penned a new work, Jamaicana, an arrangement of folk airs he heard on recent visit to West Indies. . . .

• • •

Philadelphia Orchestra raising $30,000 in drive to cover deficit which has accumulated since 1938. . . . Wallingford Riegger commissioned to write work for violin and piano by the League of Composers (which next year marks 25th anniversary) and by Edward B. Marks Music Corp., who will publish it. . . . Dr. Rupert von Trapp, of the noted Trapp Family, a physician and U. S. Army "vet," engaged to wed Henriette LaJoie, of Fall River, Mass. . . .

New role for Vera Zorina, dancer and actress, is scheduled appearance next season as reciter with N. Y. Philharmonic in Honegger's Joan of Arc at the Stake, under Charles Muench. . . . Versatile Lauritz Melchior showed his prize stamp collection to the Herald Tribune Junior Stamp Club recently, proving that these operatic tenors do get around. . . . Ferruccio Tagliavini is to appear here soon in a movie version of Barber of Seville, made some time ago at Rome Opera. . . .

• • •

Rumor says Friedelind Wagner, granddaughter of Richard, who lives in U. S., awaiting citizenship, is among few acceptable candidates for direction of much discussed revival of Bayreuth. . . .

• • •

Daniza Ilitsch, new dramatic soprano star of the "Met," was imprisoned in Vienna by the Nazis for concealing in the apartment of herself and her sister a Dr. Kurt Klauber, who was dropped into Austria by Allies to find out information about underground factories, and she might have been executed had not the Russians got to that city just in time. . . . Harriet Serr, 19-year-old Philadelphia pianist, won sixth annual auditions of Chamber Music Guild, Washington. . . . According to interview in the Times, Sydney Rayner, the opera tenor, now playing in the musical version of Street Scene, was offered the role of Lippo Florentino with stipulation that he must look "like a well-fed man." "Do you think you could manage that?" he was asked. Rayner, who loves to eat but had to economize on calories in order to play tenor heroes, assured them emphatically he could.

Bing Crosby is a collector of old music boxes—the fact having leaked out when the Antiques Fair in New York exhibited a collection of rare ones. . . . Edward Raquello, producer of State Department's shortwave broadcasts to Russia, reported that after Vladimir Horowitz's appearance on the Rachmaninoff Fund's program, the State Department offered him an announcer's job, because of his excellent diction. . . . "Jimmy" Melton, who has been collecting old motor buggies for some years, says he has withdrawn his offer to turn them over to the State of Connecticut, as it hasn't gone ahead with the original plan to create a museum for these objects. . . .

Oak Ridge, Tenn., the atom community, has a Symphony Orchestra, conducted by Waldo Cohn. Should be a good climate particularly for the percussion. . . . The projected tour of this country by the Ballets des Champs-Elysées of Paris is said to have struck a snag. . . .

Sizzling dispatch from Vancouver relates that Jacques Singer, conductor from U. S. who recently took up baton of the Symphony there as its regular leader, was perturbed because during rehearsals there were pneumatic drills tearing up a pavement near the hall. He besought Mayor McGeer of that city to "do something" and he did—stopped the noise. Whether the pavement is being torn apart bit by bit with the fingernails is not mentioned in the story. . . .

• • •

Oscar Straus has two new operettas in his kitbag—one called The Passing Regiment is due to open soon in Zurich and a second, Do-Si-Do, to a book by Louis Verneuil, will probably be done in Paris. . . . Benno Moiseiwitsch, pianist, returning for his first American concerts since the war next season, passed the war years—very actively—in Britain. . . .

Kate Chittenden's 91st birthday was marked by a reception at her New York studios on April 17, when this notable figure still active in her 73rd year of piano teaching received felicitations: she was long head of the piano department at Vassar, dean of the Institute of Applied Music, a founder of the AGO, and for 25 years organist and choirmaster of Calvary Baptist Church. Congratulations! . . .

Threatened strike at the RCA Victor plant in Camden, N. J., averted by agreement between union and company, terms of which were not made public. . . . Richard (Warsaw Concerto) Addinsell's incidental music is striking feature of Alice in Wonderland, which recently opened successful run at International Theatre in New York. . . .

Proposed use of numbers instead of names for Pullman cars, when company has change in ownership following anti-trust proceedings, according to the Herald Tribune, will rob those gondolas of such classy monikers as the Jenny Lind. Alas, the Age of Romance is ebbing!

• • •

Swing apparently is on the way out, too, while jazz remains as full of life as ever—if you can believe one school of specialists in syncopation. It seems only yesterday that the then new medium was being compared with Bach, not always to the latter's advantage.

• • •

I can not sing the old songs,
It just ain't done no more,
But if you care for new ways (with old lays)
You'll find 'em by the score!

• • •

All seats on the ledge in front of Steinway Building are now taken up by earnest musicians at lunch hour on sunny days. Spring must really be official. . . .

CREATORS OF BEST FILM MUSIC AND DANCES FOR 1946 CHOSEN BY BALLOT

CITATIONS TO BE PRESENTED IN MUSICAL COURIER'S CONTEST AT LUNCHEON IN HOLLYWOOD, MAY 5

By RICHARD DRAKE SAUNDERS

The results of Musical Courier's initial film music contest finally have been tabulated, and the official results are:

For the best original score: Miklos Rozsa, for The Killers, produced by Universal-International.

For the best arranged score: Walter Scharf, for I've Always Loved You, produced by Republic Pictures.

For the best conducted score: Miklos Rozsa, for The Killers, produced by Universal-International.

For the best orchestration: Eugene Zador, for The Killers, produced by Universal-International.

For the best original song: Edmund Goulding, for Mam'zelle, in The Razor's Edge, produced by Twentieth-Century Fox Films.

For the best instrumental solo: Louis Kaufman, for his performance in Of Human Bondage, produced by Warner Bros.-First National Pictures.

For the best choreography: Tamara Geva, for the dancing in Spectre of the Rose, produced by Republic Pictures.

For the best musical short subject: Darrell W. Calker, for Chopin Musical Moment, produced by Walter Lantz for Universal-International.

• • •

Citations are to be presented to these award winners at a luncheon in the Hollywood Roosevelt Hotel on May 5, at which the heads of the various motion picture studio film departments and members of the press will be guests of the Musical Courier.

It may be interesting to note some of the other films which won votes from the readers of Courier. Anna and the King of Siam ran second favorite for the original score, and Deception second for an arranged score. I've Always Loved You won second favorite (and a close one) in the conducting, orchestration and instrumental solo divisions.

• • •

Data regarding the winners:

MIKLOS ROZSA was born in Budapest, Hungary, in 1907, where he received his early musical education, entering the Conservatory of Leipzig at the age of 18. He first became known for chamber music, performed throughout Europe, including a Serenade for Chamber Orchestra. His Theme, Variations and Finale has been played by nearly all of the leading orchestras of the world, including the Chicago Symphony and the New York Philharmonic-Symphony. In 1938 he was awarded Hungary's highest musical honor, the Francis Joseph Prize, for composition. Other major works are a Capriccio, Pastorale e Danza, and a Concerto for String Orchestra. His works have been performed by Bruno Walter, Pierre Monteux, Albert Coates, Eugene Ormandy, Hans Lange, Leopold Stokowski, Charles Münch, Ernst von Dohnanyi, Karl Straube, Hans Weisbach and other American and European conductors.

Among his many film scores are Thief of Bagdad, That Hamilton Woman, Lydia, The Jungle Book, Song to Remember (arranged), The Lost Week End, The Red House, and Spellbound, which won the Academy Award in 1945. Now an American citizen, Dr. Rozsa makes his home in Hollywood.

WALTER SCHARF was born in New York City, and studied at New York University. He is a capable pianist, as well as a composer, arranger and conductor, and is an expert golfer. Among his numerous serious compositions is a Palestine Suite, which has been performed in the Hollywood Bowl under Leopold Stokowski and on the Standard Hour as well as in concert by Werner Janssen. He was composer and arranger at Warner Bros., Paramount, and 20th Century-Fox Studios before joining Republic, where he held the post of executive music director for four years. A resident of North Hollywood, he now is conducting the Phil Harris radio show, in addition to composing activities.

EUGENE ZADOR, composer and teacher, is a native of Hungary. His teachers included (in composition) Heuberger at the Vienna Academy and Reger in Leipzig. Abert, Schering and Volbach in musicology. He holds the degree of Ph.D., awarded for a thesis on the Symphonic Poem from Liszt to Strauss. His European career also included a term as music critic on the Fünfkirchner Tagblatt and as teacher of composition at the Neues Konservatorium, Vienna. Among his compositions are Diana, a one act opera (Budapest, 1924), and the opera Die Insel der Toten (Budapest, 1927, and Karlsruhe, 1928); a ballet; Orchestral Variations on a Hungarian Song; and compositions for piano and solo voice.

Since coming to America, he has been active in Hollywood for several years. His compositions have also been performed by leading American symphony orchestras.

Zador won the Hungarian National Prize in 1934. For some years he was Professor of Music at the Vienna Conservatory and Honorary Professor at the Academy of Music in Budapest. He has composed several operas and ballets as well as symphonic works which have been performed by Stokowski, Rodzinski, Ormandy, Krueger, Monteux, Szell, Barbirolli, Stock, and others. He has been in America since 1939 and is now a resident of Hollywood, where he composes, teaches and works for different studios.

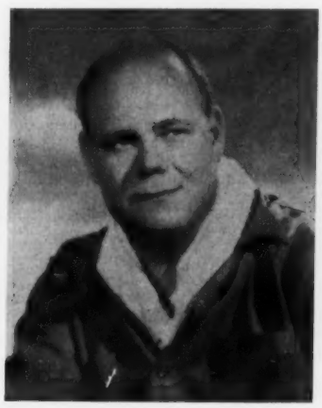
He joined ASCAP in 1939, when he first came to America. A Suite from his ballet, The Machine Men, had its first performance by the Minneapolis Symphony under Ormandy. The radio premiere of his opera, Christopher Columbus, was given over coast-to-coast network of NBC, on Columbus Day, 1939.

(Continued on page 6)

MIKLOS ROZSA,
winner of two awards—for best original score The Killers (Universal-International) and best conducted one—for the same film. (Photo © 1947 by Universal Pictures Co., Inc.)

WALTER SCHARF,
right, for the best arranged score, I've Always Loved You (Republic Pictures), shown with Artur Rubinstein, pianist.

EUGENE ZADOR,
best orchestration, of score for The Killers (Universal-International).



DARRELL W. CALKER,
best musical short subject, Chopin Musical Moment, produced by Walter Lantz for Universal-International. (Photo by Dorian.)

TAMARA GEVA,
winner for best choreography in a film of 1946, Spectre of the Rose (Republic Pictures).

LOUIS KAUFMAN,
violinist, nominated for the best played instrumental solo, in Of Human Bondage (Warner Bros.-First National Pictures).

EDMUND GOULDING
wrote best original song, "Mam'zelle," in The Razor's Edge (20th Century-Fox Films).

PREPARING NOVELTY.

Franz Waxman, composer-conductor, with Marc Blitzstein, composer (standing), going over the score of Mr. Blitzstein's Airborne Symphony, which Mr. Waxman will perform on May 23, at the closing concert of the Beverly Hills Music Festival, in Beverly Hills, Cal., High School Auditorium. John Garfield will be the narrator. (Photo by Zinn Arthur.)

Two New Festivals Are Planned For Beverly Hills, Ojai Valley

Beverly Hills, widely reputed as the home of many film stars, is to have an annual music festival beginning this month with a series of three concerts sponsored by leading citizens. According to the sponsors' announcement, "it is the aim of the society to present programs encompassing a rich classical repertoire and representative contemporary works and to bring to the platform guest artists of international reputation."

The concerts will be under the musical direction of Franz Waxman, conductor and composer, who has assembled a 70-piece orchestra of outstanding Los Angeles instrumentalists.

The first concert, May 9, will have Joseph Szigeti performing the Brahms Violin Concerto, and includes the Fifth Symphony by Prokofieff. Soprano Lotte Lehmann will be soloist on the second event, May 16, in a group of lieder and excerpts from Strauss' Der Rosenkavalier. Waxman will present the local premiere of Strauss' Metamorphoses.

Ania Dorfmann will make her Los Angeles bow as soloist for the final concert, May 23, in the Mendelssohn G minor Piano Concerto. A premiere will be William Walton's "Spitfire" Fugue from his score for the English film, The First of the Few, which has been heard in concert in England but not yet in this country. All the events will take place in the Beverly Hills High School Auditorium.

Ojai Valley Festival, Too

Another festival announced as the first of an annual series of May events will be held in the lovely Ojai valley, some sixty miles northwest of Los Angeles. The festival is under the auspices of John Bauer, formerly in charge of the press department at the Metropolitan Opera House, New York; Eugene F. Eckerle, and Noel Sullivan.

First of its three events this season will be a concert by the French baritone, Martial Singher, on May 4. Singher also is slated to appear with the San Francisco Opera Co. in the fall. The second event is a play, Macbeth, by the Michael Chekhov Players, on May 18. Final event, June 15, will be a concert of chamber music directed by Thor Johnson, new conductor of the Cincinnati Symphony, who also will be in charge of the Contemporary Music Festival at the University of Washington, in Seattle, this summer.

HOLLYWOOD BOWL RENOVATED

LOS ANGELES.—Bruno Walter will conduct an all-Wagner program, with Helen Traubel as soloist, to open Hollywood Bowl's 26th season of Symphonies under the Stars, July 8. The schedule again includes symphonies and soloists for Tuesday and Thursday nights in the eight weeks' season, broadcasts of lighter fare for Sundays, and popular feature events for Saturdays.

Dr. Karl Wecker, general manager of the Hollywood Bowl Association, has announced the following conductors engaged: Walter, July 8, 10 and 13; Vladimir Golschmann, conductor of the St. Louis Symphony, July 22, 24 and 27; Izler Solomon, Aug. 10, 12, 14 and 16; William Steinberg, of the Buffalo Philharmonic, Aug. 17, 19, 21 and 23; Eugene Ormandy, musical director of the Philadelphia Orchestra, in his Bowl debut, Aug. 24, 26, 28 and 30.

The Bowl management has announced there will be at least 33,000 seats a week for 50 cents plus tax, all except box seats being priced thus for the Sunday night programs.

Shell Restored to Former State

Since last summer the Bowl Association has restored the shell to its original stage, without the sound projector used last year. The shell has been repainted, a new dance floor has been laid over the orchestra pit, all boxes have been strengthened and repainted and new seats installed.

Dr. Wecker has announced formation of a music committee, with Richard Hammond, board member, as chairman and Mario Castelnuovo-Tedesco, Ingolf Dahl and Dr. Richard Lert as members. This committee will handle many affairs connected with engagement of regular artists and conductors for the Tuesday, Thursday and Sunday concerts.

This summer the Bowl Association will have a larger number of young American-born artists on its solo and Sunday nights than at any time in the past. One Tuesday night, two Thursdays and one Friday and Saturday will be given over to ballet.

Artie Mason Carter is chairman of a Beautification Committee for planting.

WINNERS OF CITATIONS CHOSEN BY MUSICAL COURIER READERS

(Continued from page 5)

EDMUND GOULDING was born March 20, 1891 in London, England, where, "after harboring theatrical ambitions for as long as I can remember," he made his stage debut 18 years later at the Holborne Empire Theatre in a sketch, Gentlemen, the King. Starting as a leading man, he had also begun directing plays, and had written two when World War I changed all of his plans. He promptly enlisted, served throughout with the British forces and saw front-line action.

Restless after the war, he came to America, wrote a novel, Fury, and a number of Broadway plays, climaxing in Dancing Mothers, which he co-authored with Edgar Selwyn in 1924. Meanwhile, Hollywood "discovered" him. He wrote a long succession of screen originals and adaptations, including Peacock Alley, Fascination, Broadway Rose, Tol'able David, The White Sister, The Man Who Came Back, The Fool, Sun-up, Dancing Mothers, Sally, Irene and Mary, Three Live Ghosts, Love, and The Trespasser. For the last, he also wrote the hit tune, Love, Your Magic Spell is Everywhere, which is still paying him royalties.

He began directing, as well as writing, for the screen—being one of the first scenarists to make the transition. Some of his earlier directorial successes were Sally, Irene and Mary, Sun-Up, Love, The Trespasser, The Night Angel, Grand Hotel, Blondie of the Follies, and Riptide. Some of his more recent hits are Dawn Patrol, Dark Victory, The Old Maid, 'Til We Meet Again ,and Claudia.

He is a better-than-average baritone and a talented pianist. He keeps fit with tennis, swimming and brisk walking. He qualifies as one of Hollywood's best-dressed men.

LOUIS KAUFMAN was born in Portland, Oregon. He studied with Knelsel and at the Institute of Musical Art in New York, where he graduated with the highest honors. He won the Loeb Prize and the Naumburg Award, two highly coveted musical distinctions. He has concertized extensively throughout the United States, Europe, and Mexico, dividing his time between the concert stage and performance of instrumental solos in films, and in the latter capacity now is under contract to Warner Bros. Studios.

Kaufman is celebrated for his championship of contemporary music, particularly that of American composers. He has introduced many new works, some of them commissioned, by Bennett, Copland, Loeffler, Helm, Jones, Triggs, Read, Kubik, Still, Khatchaturian, Achron, Knipper, Schoenberg, Toch, Tansman, Rieti, Castelnuovo-Tedesco, Guarnieri, Milhaud, Kodaly, and others. He has recorded for Columbia and Concert Hall records. He lives in West Los Angeles.

TAMARA GEVA was born in Leningrad, Russia, but left her native land when only 15. She appeared with Diaghileff in ballet for two years, coming to America in 1929. She appeared in a number of musical shows in the United States and in England, both in the capacity of dancer and actress. Spectre of the Rose is her first important work in the field of choreography. She now lives in Hollywood.

DARRELL W. CALKER was born in Washington, D. C. He attended the Episcopal Cathedral School there, later attending Curtis Institute. He studied orchestration and composition with Victor Young. He has written film scores for Paramount, 20th-Century-Fox and Columbia Studios, and has been musical director of Walter Lantz Cartoons for seven years. He resides in North Hollywood.

Lotos Club Concert Marks "Adieu" To Old Headquarters

A dinner and concert at the Lotos Club, New York, April 16, marked the last formal party in the club's present quarters, prior to taking possession of their new building, in May. It was attended by approximately 200 members and their guests. An entertaining music program was arranged by William Thorner, chairman of the Entertainment Committee, which included John Feeney, tenor, with Helen Smith Collins, accompanist; Leon Barzin with the WQXR Quintet; Nan Merriman, mezzo-soprano, with Ralph Linsley at the piano, and Edwin C. Steffe, baritone, with piano accompaniments by Miss Smith. Many of the guests remained after the concert for dancing.

Mrs. Royden Keith Heads Federation

DETROIT.—Mrs. Royden J. Keith, of Chicago, was elected new president of the National Federation of Music Clubs for two years. Mrs. Ada Holding Miller, Providence, R. I., was named first vice-president. Full election details will appear in the May 15 issue of Musical Courier.

Boise, Idaho, Holds Its 29th Music Week

Most communities celebrate the first week in May as Music Week. But the event is particularly important to the city of Boise, Idaho, for it was there that the idea of Music Week was born 29 years ago. The community of Boise has a population of some 30,000, but is such a distance from other centers that it has to depend largely upon itself for musical activity.

The idea was conceived by Eugene A. Farner, who organized the annual event with the assistance of Allen B. Eaton, Mmes. Fred Rosene and J. L. Niday. (Mrs. Niday customarily spends her winters with relatives in Hollywood, but is always off to Boise to help in the civic arrangements for the May Festival.) This year a number of special programs were presented, beginning as early as Easter with the performance of Bach's Easter Cantata by the Boise Civic Chorus. Chairman for the Music Week this year is Gerald Wallace.

Boise's Music Week is a true cooperative community project. It is conducted entirely without commercialism or profit; a project of, by and for the community, which makes it of the highest socially integrative value. During the war years it was an integral part of the drive, and events were held out of doors on a platform before the main entrance of the Idaho State Capitol Building. R. D. S.

Festival at Rochester

The 17th Annual Festival of American Music at the Eastman School of Music, Rochester, N. Y., eight programs being given between April 29 and May 5, is premiering works by Anthony Donato, Herbert Inch, Howard Hanson, Peter Mennin, Carl Fuerstner, Burrill Phillips, Wayne Barlow, Elliot Weisgerber, Kent Kennan, and George McKay, the scores by Mennin and Phillips being commissioned by Station WHAM of Stromberg-Carlson.

Symposium on Criticism Opens

The first symposium on Music Criticism at Harvard University is being held May 1 to 3. A number of works will have premieres.

Plan Kittain-Chaliapin Recital

Artists from the Kittain-Chaliapin Studios will give a recital, Times Hall, May 14. Activities of pupils include: Alice Roy, soprano; Ivan Markeloff, tenor, over WNYC; USO tour for Alexander Zaroff, basso.

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"...One of the most ravishingly beautiful voices ever to adorn the Opera House Stage."
— San Francisco Chronicle, October 10, 1946
NADINE CONNER
LOVELY SOPRANO OF THE METROPOLITAN OPERA

". . . a constant delight to both eye and ear...invested her music with unfailing tonal beauty and touching expressiveness . . . her delineation was moving in its unaffected simplicity . . ."

New York Herald Tribune, Feb. 10, 1947

"Vocally the most satisfying and physically the most plausible Marguerite since Emma Eames."

Dallas Morning News, Feb. 20, 1947

". . . an aristocrat of song . . . Hers is a voice of natural beauty and pliancy . . . it has sweetness and warmth and infinite variety of mood . . ."

Atlanta Constitution, Nov. 11, 1946

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New York Acclaims Her as a Great Recitalist

"Miss Paulee's voice is so luscious in texture that she could undoubtedly make a simple scale sound alluring . . . revealed her unerring stylistic assurance and superlative musicianship . . . found just the right tonal colorings and applied them with perceptive sensibility . . ."

New York Herald Tribune, Jan. 16, 1947

The Country at Large Enthusiastically Endorses New York's Judgement

She has a richly toned vocal instrument and sings as if she enjoys making lovely sounds with it. More than that, too: the warmth of her voice is apt to deceive the uncritical, for all that ease and wealth of tonal values represents high artistic achievement as well as high entertainment value . . . It is too easy a generality to repeat what so many have said of her, that she has a "velvet" voice. What she has is a good range, throughout which she sings with equally well "covered" tones that are alive with musical warmth and yet under the controlled restraint of fine taste and artistic judgment . . ."

Toronto Globe & Mail, Oct. 2, 1946

"Miss Paulee sang the kind of music critics are always hoping singers will place on their programs, and she sang her music as critics are always hoping to hear it sung. Here, indeed, is a singer with a beautiful voice, with temperament, with sensitivity; a singer who can be both intense and lyric. Miss Paulee can sing operatic arias in broad outline and lieder with subtle nuance and color . . ."

Indianapolis News, Oct. 13, 1946

"Miss Paulee's voice was most felicitously heard in broad legato passages of sweet song varied with dramatic intensity . . . Part of the success of the concert came from the exact diction and musical understanding which threaded each song with an individuality of interpretation that was precise and knowing . . ."

The Denver Post, Jan. 21, 1947

"She has the requisite vitality—and plenty of it. She has looks; an appreciation of the importance of theatrical dash in costume and theatrical dash in costume and coiffure; she is graceful and gracious; and she has an amazing voice, which can be gently sweet and quietly lyrical, or ring out . . . she has a range from good deep chest tones to high notes that are sweet and true. Her phrasing and diction are more than good. And she sings well in many varied styles . . . "

Rockford Morning Star, Jan. 30, 1947

Mona Paulee

MEZZO-SOPRANO
METROPOLITAN OPERA

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Meredith Willson Conducts Music "So People Will Understand It"

He Has Written Successful Popular Songs and Symphonies; Occupies an Important Niche in Films and Radio

(Photo of Meredith Willson on Front Cover by CBS.)

It was just twenty years ago that Meredith Willson, then a 24-year-old first flutist of the New York Philharmonic, got a job playing flute on the Atwater Kent radio hour. A little later, in 1926, he conducted his first radio program, directing the Howard Barlow orchestra through his own composition, Parade Fantastique.

Willson's greatest interest is in music based upon American traditions and history. He has written two symphonies around this idea, as well as scores of lighter works: America Calling, Iowa, Song of Steel, Radio Suite, Yankee Doodle Girl and others.

In the field of popular music as well, he has been outstanding. Two ballads he wrote in 1941, You and I, and Two In Love, rated No. 1 and No. 3 on the Hit Parade for many weeks, were recorded by many orchestras and singers, selling hundreds of thousands of copies and netting the author (who published the tunes himself) a tidy sum.

Willson is unusual in radio for another reason: though a writer of symphonies performed by major orchestras and conductors, he portrays on the Burns and Allen program a comedy character whose *naïveté* and slow thinking makes him the butt of jokes from everyone who comes along. Though many radio orchestra leaders play funny characters on the side, there is none who combines the extremes of fine symphonies and low comedy!

•

Since his earliest days in Mason City, Iowa—where he was born on May 18, 1902—he has lived in an atmosphere of music. Every evening the mother and father and three children gathered around the piano in the living room and sang.

Willson later studied music at the Institute of Musical Art in New York and privately under Georges Barrère, Mortimer Wilson, Bernard Wagenaar and Henry Hadley.

In 1929 he became musical director of the first American Broadcasting Company. This gave him his initial opportunity to conduct a symphony orchestra, the Seattle Symphony, in summer concerts in the Washington city.

When the broadcasting company was dissolved, he went to Los Angeles to compose and conduct music for motion pictures. A few months afterward he was in San Francisco for a football game and, quite by accident, landed a job as musical director for Station KFRC in the Bay City. By 1932 he was music director for the entire Western Division of the National Broadcasting System, and was writing and conducting music programs by the dozen.

While still in San Francisco, Willson had his first taste of symphonic composing and liked it. His initial symphony, popularly called "San Francisco," had had a favorable reception by the music critics, with himself on the conductor's stand with the San Francisco Symphony Orchestra. Now he determined to devote all his spare time to his Second Symphony, which he had been carrying forward slowly. He completed it in April, 1940, titled it No. 2 in E Minor—"The Missions of California"—and saw it given a successful premiere by the Los Angeles Philharmonic Orchestra, under Albert Coates.

In 1942, shortly after the outbreak of war, Willson volunteered for service with the U.S. Army and was put in charge of music for the Armed Forces Radio Service, with the rank of captain. For three years he composed and conducted the music for hundreds of radio programs broadcast especially for the overseas forces, handling almost all the "Command Performance" and "Mail Call" shows. He was discharged from the Army in 1945 as a major.

•

Willson will make no compromises with music, yet he is vitally interested in all forms of it. He recently completed a radio series, Sparkle Time, in which, among other things, it was his aim to "humanize the classics," to establish a wider appreciation of good music. That he was successful with this approach was evidenced by the countless letters he received from music teachers throughout the country, praising him for his efforts.

His Sparkle Time program also gave musical "unknowns" a chance to be heard over the air for the first time, and his search for talent bore fruit. He feels that he discovered no less than four young people who show exceptional talent and should go far in the concert field. They are Paulena Carter, 16-year-old pianist; Joy Lyle, 18-year-old violinist; Teresa Piper, lyric soprano, and Ralph Isbell, bass.

Willson explains his theories about music very briefly, "I'm interested in all music that America is interested in, and I know that all people like good music when it is presented in such a way that they can understand it easily."

•

N. Y. Civic Opera Auditions

The New York Civic Opera Company, returned from a tour of the South and Middle West, is holding auditions for their fall productions of Gounod's Romeo and Juliet in English. Auditions for all roles, including the chorus, are now being held, singers may apply at 150 West 46th St., New York.

Los Angeles Light Opera Giving Four Productions

LOS ANGELES.—When the Los Angeles Light Opera Co. first started, it gave each production a two-week run and had a two months' season. Its growth is demonstrated amply by the fact that its four productions this season will extend from April to September, the shows alternating in Los Angeles and San Francisco. Under the able direction of Edwin Lester, the organization has grown to major importance, and has created two of the best operettas of the decade in Song of Norway and Romany Love.

The opening, April 19, brought a return of Song of Norway with several of the original cast, including Irra Petina, Robert Shafer, Larry Brooks and Sig Arno. The role taken by Helena Bliss (who is still in London, appearing in the organization's production of Romany Love) is alternated by Mary Walker and Melva Niles, both of whom appeared later with the original troupe.

Second production, starting May 19, is Rosalinda, the Korngold-Reinhardt version of Johann Strauss' Die Fledermaus, with Irene Manning, Wilbur Evans and Rosemarie Brancato. Rudolf Friml will add new numbers to his The Three Musketeers, starting June 16 in a newly-renovated presentation, with John Tyers coming from London to play the lead. The last production of the series, opening July 14, is Louisiana Purchase, with Victor Moore, Vera Zorina and William Gaxton.

R. D. S.

Salome, Chenier At City Center

Received with cheers and bravos by an exhilarated audience, Strauss' Salome was given its first staging by the City Center Opera on April 16. The enthusiasm was justified, as the performance marked a new milestone in the history of this enterprise.

The production used for its orchestral basis the reduced score which Strauss himself arranged some years ago for a lyric soprano in Dresden to sing the taxing name part. The version is highly effective and gives the voices much more of a chance to be heard than the original mammoth score. Laszlo Halasz gave an exuberant reading of the work, and understood how to tame the orchestral tidal waves for the benefit of the singers.

The outstanding characterization was Frederic Jagel's Herod. It had a fascination born out of weakness, which made this controversial figure a suffering human being. Teresa Gerson as Herodias did not succeed in putting over convincingly her part, but one noticed her laudable vocal and dramatic intentions.

Ralph Herbert was an excellent Jochanaan. He was manly, strong and fearful in his curse, while his vocal delineation was of convincing beauty.

The Salome was Brenda Lewis. The young singer succeeded in putting on stage a memorable figure. Her singing was intelligent throughout. After she had saved herself understandably for the last monologue, she produced there tones of beguiling beauty—especially in the case of head-tones—and dramatic impressiveness. She was rightly feted as the center of the performance. William Horne sang Narraboth creditably, and the rest of the cast deserves an ample share in the success of the evening. This was enhanced by the stage direction of Leopold Sachse and the setting of H. A. Condell, which cleverly used every inch of the available stage-space.

H. W. L.

Andrea Chenier Produced

The City Center Opera continued its policy of occasionally stepping off the beaten path of repertory when it presented Giordano's Andrea Chenier on April 9. The production had the uncertainties and lapses in stage business that usually attend premieres, but on the whole it was given with spirit by its cast, and had an enthusiastic reception. Vasso Argyris sang the title role, an extremely creditable achievement since he was summoned at only a day's notice to pinch-hit for another artist, indisposed. The Maddalena was Vivian Della Chiesa, whose warm and brilliant voice won the marked approval of the audience. Enzo Mascherini, the Gerard, gave a powerful portrayal, from both the singing and acting viewpoint. The other roles were portrayed in a way to round out the rather sensational picture of French Revolution days. The chorus sang with dramatic effect. The conductor was Laszlo Halasz.

B. G.

LOUIS GRUENBERG

working on his score for the Enterprise Studios film, Arch of Triumph, from the novel by Erich Maria Remarque. Producing the picture for Enterprise is David Lewis.

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ABBEY SIMON

"... MASTER of many styles of music."

—RICHMOND TIMES, Nov. 13, 1946

Valente

Outstanding Performances Again Earn Rich Acclaim

WITH SYMPHONY

"Mr. Simon is an artist to his fingertips . . . his style and feeling for Chopin's music, plus his youthful and unassuming personality, earned him one of the finest successes enjoyed so far this year. The pianist counts a fluid and facile technique among his assets. His playing of the lovely second movement was a model of sensitivity. . . ."

—*PHILADELPHIA EVENING BULLETIN, July 10, 1946*

"He took on the Chopin F minor concerto and made of it a thing of glowing beauty . . . you had Chopin playing of fine disciplined elegance, never 'smeared' and full of deft shadings and accents. . . . The encore—Ravel's 'Alborado del Gracioso'—indicate abundantly Simon's power in more modern composition. To the grace and finesse he summoned for Chopin he added here a wide palette of keyboard hue, a slashing technique and a feeling for Ravel's neurotic brilliance wholly extraordinary. . . ."

—*MINNEAPOLIS STAR-JOURNAL, Nov. 11, 1946*

IN RECITAL

"Mr. Simon is endowed with that skill and artistic temperament that make him the master of many styles of music . . . he brought to his listeners Bach, Schumann and Chopin with a clear understanding of the individuality of each . . . we had a fluent and free and vigorous performance of the Chopin B Minor Sonata. It is such playing of this music that has made it familiar and beloved. . . ."

—*RICHMOND TIMES, Nov. 13, 1946*

"Abbey Simon is far more than just the possessor of a brilliant technique. He is exceedingly musical —with all the connotations of that much-abused word. He commands a tone that is lovely and warm, the pulse of his rhythm and meter is reassuringly secure, and he is not guilty of using his remarkable technical equipment merely for a showy performance. . . ."

—*BUFFALO EVENING NEWS, Nov. 15, 1946*

STEINWAY PIANO

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HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

Most important recent announcement in the field of musical films is preparation of RKO Radio's Counterpoint. The score by Leith Stevens will include an original Concerto in C minor played by Artur Rubinstein, pianist, with the New York Philharmonic Symphony-Orchestra under Eugene Ormandy. The tale is a modern love story with a San Francisco and New York background.

Music Director Constantin Bakaleinikoff made a trip to New York to persuade Rubinstein to appear in the film and made arrangements to record the Symphony sequence in Carnegie Hall. Rubinstein and Ormandy are due this month in Hollywood, where they will "play themselves" in the picture. The dramatic cast will be headed by Dana Andrews, Merle Oberon, Ethel Barrymore, with John Cromwell directing.

Incidentally, Leith Stevens is reported to have conceived the romantic theme music while driving to Laguna Beach with his wife, Peg McCartney, Australian newspaperwoman. He dictated the music to her and she wrote the notes on the back of an old magazine.

In the same picture, Dana Andrews and Merle Oberon were officially to play some piano numbers. They learned their keyboard technique from Max Rabinowitsh, it is said.

•

Mexico's National Opera Company and the Mexico City Philharmonic Orchestra did the choral backgrounds used in The Fugitive, an Argosy Picture for RKO Radio release, starring Henry Fonda and Dolores Del Rio.

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Louis Gruenberg has been kept busy with his musical score for the Remarque story, Arch of Triumph, produced by David Lewis for Enterprise Productions. He was particularly happy over the assignment because Director Lewis Milestone gave him *carte blanche* on the picture.

"Imagine," said Gruenberg, "for one effect I wanted fifty drums and I knew it would cost a lot of money, but all the company said was 'Will it put the scene over more effectively.' and when I said 'yes,' they approved."

The latest musical "find" by Enterprise musical director Rudolph Polk is a young Negro composer, Frank Gaskin Fields. Fields has been assigned to the scoring of the forthcoming production entitled Body and Soul. It seems vaguely reminiscent of a popular song of some years ago. He won the New York World Fair's prize with Chant Ritual, and while in Army uniform wrote a symphony entitled Heritage, which, it is rumored, Stokowski will introduce this Fall.

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One of Hollywood's most ardent collectors of records is Jane Withers. She decided a catalogue would be advisable and started to make one after completing her starring role in Danger Street, for Paramount. She declares that she has catalogued 6,850 so far.

•

Victor Young is hard at work on his score for Cecil B. DeMille's frontier technicolor epic, Unconquered, for Paramount. Young always conducts his own score and has recorded some of the numbers already.

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Vera-Ellen, dancer, has become greatly interested in piano playing and is working strenuously on the basic elements of technique.

•

George Antheil is very pleased with his assignment to score Repeat Performance. He avers the musical has a great chance to share screen honors, with its dramatic story of a woman's vision of the future. He has a free hand in scoring for full symphony orchestra.

•

Morris Stoloff, head of Columbia's music department, won the Academy Award Oscar for the best scoring of a musical picture in 1946. Philadelphia-born Stoloff has been a resident of Los Angeles since he was twelve years old and is a graduate of Los Angeles High School. He was the youngest member of the local Philharmonic Orchestra when it was organized in 1918 and has concertized extensively; has been head of the music department for Columbia Pictures since 1936 and has scored a number of outstanding films. For the production of Golden Boy, Stoloff played the violin solos himself.

John Livadary, head of Columbia's sound department, also won honors for his recordings in The Jolson Story.

•

The Grieg operetta, Song of Norway, which was conceived and developed by Edwin Lester and the Los Angeles Civic Light Opera Association and opens this season of light opera in the Philharmonic Auditorium, is slated for film production in the Fall by Universal-International. Producer S. P. Eagle has signed Sidney Sheldon to write the screen play.

Miklos Rozsa is occupied with the final polishing of his scoring for Mark Hellinger's Brute Force.

To plug U-I's The Egg and I a novelty song was written with the same title. There has been much ingenious exploitation of the picture, including some delectable Easter eggs sent out by the studio to members of the press on Easter Sunday!

Robert Hutton literally wore the skin off his finger tips trying to become a piano genius in three weeks for his role as pianist-composer in U-I's Time Out of Mind. The work for his performance was entitled New England Poem.

William Alwyn, English composer, prepared his entire musical score for Odd Man Out before actual production was started. He wrote the music to fit the mood of the story and had to alter it only slightly on fitting it later to the action.

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Ernesto Lecuona wrote the music for Twentieth Century-Fox's Carnival In Costa Rica and the dances were by Leonide Massine. As revealed in the preview, both music and dancing have some extremely lively moments.

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John Joseph, national director of publicity and advertising for Universal-International, is happy to be back at the studio even though he is still on crutches with his left foot in a cast. He has been confined to the Santa Monica Hospital for three weeks with a smashed heel bone as the result of a fall at his home.

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The Philharmonic Orchestra, under its permanent conductor Alfred Wallenstein, has been engaged for a series of eight concerts to be played in six days as the main attraction of the ninth annual music festival to be held at Brigham Young University in Provo, Utah. The University is holding its celebration of the 100th anniversary of the coming to Utah of the Mormon Pioneers. The Festival will open with the first concert by the orchestra on June 10.

The Philharmonic Orchestra is now in the midst of its annual Continuance Fund Campaign, under the chairmanship of E. L. Emett.

At the end of the formal season, Alfred Wallenstein will lead the NBC Symphony Orchestra in New York on May 11, 18, 25 and June 1.

•

Since the founding of the Franck Festival by Dr. Norman Soreng Wright and his Choir of the First Methodist Church in Hollywood, the event has been given in Music Week. But this season the Festival will take place the first Sunday in June. His choir of 70 did strenuous work preparing Rachmaninoff's choral symphony, The Bells, for radio presentation in cooperation with the Santa Monica Symphony Orchestra, directed by Jacques Rachmilovich.

Dr. Wright has written a new anthem for women's voices, I Will Lift Up Mine Eyes Unto the Hills, a setting of the 121st Psalm which was commissioned by the P.E.O. Sisterhood for its annual concert in Los Angeles.

Dr. Wright and his wife Ruth have been much interested in Guatemalan music and art since visiting that country. Mrs. Wright has started a shop in the famous Farmers' Market which she calls "La Guatamaltoca," in which everything is from Guatemala.

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Plans have been formed for a spectacular concert in the Hollywood Bowl, July 2, for the "Music for Wounded Fund," sponsored by Local 47 of the Musicians' Association. President J. K. Wallace and Vice-President John te Groen will make every effort to pack the Bowl to its huge capacity for this very worthy object. All the funds will go to provide musical entertainment for hospitalized veterans in Southern California.

•

Formation of the Hollywood Chamber Opera Company has been announced by Mrs. Hugh Boswell. First production of the new organization will be Benjamin Britten's new opera, The Rape of Lucretia, to be presented June 17 at the Wilshire Ebell Theater. It requires an orchestra of twelve and a cost of eight. The production will be under the musical direction of Adolph Heller and will be staged by Henry Reese.

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A new honor has been bestowed upon Los Angeles' veteran impresario L. E. Behymer, who received the Order of the White Lion from the President of Czechoslovakia, Dr. Eduard Benes, in appreciation of his sponsorship and presentation of many Czechoslavakian artists. This will be the seventeenth decoration award to Behymer. The others are the Order of Officer of Orange-Nassau (Holland), Order of St. Sava (Serbia), Officer of the Palms (France), Order of the Crown (Italy), Order of the Redeemer (Greece), Order of St. Vladimir (Russia), Silver Palms of the Order of Leopold (Belgium), Order of St. Stanislas (Russia), Golden Palms of the Order of Leopold (Belgium), Order of Danilo (Montenegro), Medallion of Artistic Distinction (Bavaria), Medallion, German Artistic Service, Order of Artistic Service, (Bavaria), Order of Artistic Merit of Franz Josef (Austro-Hungary), Order of the Academia Hispano Americano, of Cadiz, Spain. He also was given the honorary degree of Doctor of Business Administration by the University of Southern California.

(*Continued on page 26*)

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★"UNIVERSITY CONCERT"—May 16, 1947, 8:30 P. M.
‡ **M. U. String Quartette.** Rogers Whitmore first violin.
‡ **K. C. U.**—Pianist—Gui Mombaerts.
‡ **K. U.**—A Cappella choir. Dr. Donald M. Swarthout, Cond.

★"YOUTH MATINEE"—May 17, 1947, 3:00 P. M.
‡ **Allied Arts Orchestra.**
David Van Vactor, Conductor.
Wiktor Labunski, Soloist.
‡ **Conservatory Chorus.** Stanley Deacon, Director.

★"MESSIAH"—May 18, 1947, 3:00 P. M.
‡ Sung by Kansas City Choral Union.
‡ Accompanied by members of K. C. Philharmonic.

★ **ORGAN DEMONSTRATION.**
‡ Dr. Wm. H. Barnes, First Baptist Church, May 15, 1947, 5:00 P. M.

★ **ORGAN VESPERS.**
‡ Helen Snyder Johnson, Linwood Presbyterian Church, May 16, 1947, 5:00 P. M.

★ **ORGAN RECITAL.**
‡ Dr. Clarence Dickinson, Grand Avenue Temple Church, May 17, 1947, 11:00 A. M.

★ **LUNCHEON LECTURE.**
‡ Dr. Helen A. Dickinson, Linwood Presbyterian Church, May 17, 1947, 12:00 Noon.

★ **MATERIALS DISPLAY.**
‡ Jenkins Music Co., Linwood Presbyterian Church, May 16, 1947, 2:00 to 5:00 P. M.

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NEW YORK CONCERTS: New Artists And Scores

Carnegie Hall

For the final pair of New York concerts by the Boston Symphony Orchestra, Dr. Koussevitzky had scheduled two programs devoted entirely to works by Brahms. The miniature festival was to honor the fiftieth anniversary of the master's death. It was an eloquent tribute to the glory of his music.

Opening the concert on April 9, the Academic Festival Overture was unfolded lucidly as to its contrapuntal web and the old student songs (the thematic basis) sounded in all their freshness.

For the ensuing Alto Rhapsody, Carol Brice was assigned the solo part. She had sung the work in Tanglewood last summer; the only difference in her interpretation was that she gave Goethe's words in an English translation, instead of the German original as she had done before. Her big voice lends itself well to the rhapsodic character of Brahms' score and the male chorus of the Collegiate Chorale (Robert Shaw, conductor) did well with its assignment.

A dramatic reading of the Fourth Symphony closed the evening with an ovation bestowed by the sold-out house upon conductor and orchestra.

On Saturday, the program repeated the Alto Rhapsody, and presented the First and Third Symphonies as well.

H. W. L.

Philharmonic Adieu

The last Philharmonic Concerts of the current season on April 10 and 13 under the direction of Leopold Stokowski, offered a program of Russian music. The rarely performed Symphony No. 6 by Shostakovitch was the work which proved to be most convincing and strong, whereas Prokofieff's Scythian Suite, a sensation at the time of its first performance in 1916, sounded rather dated in its forced modernism. Beautifully brought to life was Stravinsky's music from the Firebird, in which Stokowski gave new evidence of his gift to make the orchestra sound in all the most refined shades and nuances. The program was completed with Moussorgsky's A Night on Bald Mountain and the conductor's transcription of Tchaikowsky's Solitude. The audiences bade a hearty "au revoir" to orchestra and leader.

H. W. L.

Monteux Leads San Francisco Symphony

Pierre Monteux is not a stranger to New York audiences, but on April 11 he was heard for the first time in the city with his own Symphony Orchestra. Little wonder that San Francisco is referred to as the cultural center of the West, for its orchestra alone could well earn it that title. It is a beautifully disciplined organization with exceptional tonal quality, especially in the brasses.

The program—Passacaglia in C minor, by Bach-Respighi, Messiaen's L'Ascension, Strauss' Death and Transfiguration, and Brahms' First Symphony—was not unusual, though Monteux's readings were. While the approach was direct and the scores followed in an orthodox manner, there were uncommon warmth, roundness, color and sincerity in his readings. The various choirs were always well balanced and the climaxes formidable.

Olivier Messiaen's Ascension — Four Meditations Symphoniques — which received its first performance here, is reminiscent of many of the composer's predecessors from Franck through Debussy and Ravel.

If the audience reaction at the conclusion of the Brahms can be taken as an indication, an annual visit by this organization would not go amiss. The cheers and applause brought Monteux out for bows well over a half-dozen times.

R. K.

Celso Hurtado on Marimba

The recital given by Celso Hurtado, April 7, revealed the evolution of that historic instrument of the primitives originally called "Balafo," now Marimba. As constructed by the Hurtados of Guatemala, the marimba now possesses a double keyboard, resonators, pedals and an extensive range of tonal quality and dynamics.

In matters of virtuoso skill, speed and fluency, Mr. Hurtado succeeded in demonstrating the adaptability of his fascinating instrument. Excerpts from the violin compositions of Paganini and the Sarasate and Liszt works were notable.

The assisting artist in a group of pieces of Albeniz and de Falla was Narciso Figueroa, who also served as the capable accompanist.

M. C.

Francescatti Aids Emergency Fund

Violin playing of distinction was heard on April 8 when Zino Francescatti, assisted at the piano by Artur Balsam, gave his annual recital. The proceeds went to the Musicians Emergency Fund, and Mrs. Lytle Hull acknowledged Francescatti's generosity in an intermission speech, pointing out to the audience another friend of the organization, Fritz Kreisler (in a box), who will devote the receipts of a recital to the same cause.

Francescatti's superb playing and musicianship were at once evident in the matchless rendition of Fauré's Sonata, Op. 13. The work seemed a refined César Franck, in the sensitive treatment allotted to it by Francescatti. It sang and glittered; had intimacy but also splendor. Then followed Ravel's Berceuse (Sur le nom de Fauré) and Tzigane (Rhapsody de concert). The latter, often just a display piece, gained meaning under Francescatti's hands, because of the beauty of his tone and his impeccable technic, which serves as a means to a musical goal. Bach's Chaconne for solo violin was traversed with greatest familiarity with its structural values and contrapuntal intricacies, was brought to a triumphant climax, but also had warming lyricism in its romantic passages. Stravinsky's Duo Concertante experienced a most brilliant delineation. The concert closed with three pieces by Kreisler, followed by three encores, for which the big audience clamored insistently.

H. W. L.

TONAL CONFERENCE.
Carlos Salzedo (left), composer and harpist, discusses his cadenza recently composed for a Concerto for Harp and Orchestra by Nicolai Berezowsky (right). The work was performed by Mr. Salzedo and the National Orchestral Association (Leon Barzin, conductor), on April 21 at Carnegie Hall.

Juilliard Forces in Second Modern Concert

Music of the current century was again the subject of the Juilliard School of Music concert on April 14, feature of which was the first performance of Charles F. Bryan's The Bell Witch. Mr. Bryan has written a cantata against a folk background of North Carolina. It was sung by the Juilliard chorus conducted by Robert Shaw, with the soloists Norma Lordi, contralto, Eileen Schauler, mezzo-soprano, and Paul Ukena, bass, with orchestral accompaniment. The work proved an interesting experiment, retaining the flavor of its homespun origin, but told in more sophisticated musical terms. Its performance was expert, reflecting much credit on Mr. Shaw and those under his baton.

The program also brought the Six Chansons of Hindemith for a cappella chorus and Honegger's King David; in the latter, the able soloists were Maraquita Moll, soprano; Evelyn Sachs, contralto; Earle Blakeslee, tenor, and Lloyd Pfautch, narrator. The Hindemith settings of Rilke poems reveal the composer's vast command of modern polyphonic writing, utilized to portray powerful and yet simple impressions. The Honegger King David, which has had several hearings here since it was published in 1921, remains a work of dignity and classic strength despite its modern idiom and contemporary treatment of the theme. The audience was warmly appreciative.

B. C.

Leo Sirota's Debut

In one of the most taxing programs to be undertaken by any pianist, Leo Sirota introduced himself to the American public on April 15. A sizeable audience had turned out to greet the artist. He started with Beethoven's "Hammerklavier" Sonata, concluding the first half of the program with the two books of Brahms' Variations on a Theme of Paganini. Only an artist of outstanding technical facilities and musical mastery would be able to sustain the interest of an audience for almost an hour and a half, the playing time of these two works. As it turned out, Mr. Sirota succeeded only partially in doing so. Seemingly unfamiliar with the acoustics of the hall, he impaired the impression of his pianism by too ample use of the pedal, endangering the clearness of his interpretations. He also tended to dynamic exaggerations and did not always divulge fully the structural elements of the work (notably the fugue in the sonata). He did his best playing in Chopin's Etude in E flat minor, in a group by this composer. The concert closed with the Don Juan Fantasy by Liszt, in which the technical facilities of the artist were displayed effectively. He acknowledged applause with encores.

H. W. L.

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Samuelson Chorus Heard

The Arvid Samuelson Chorus of 50 was heard in its first Carnegie Hall concert, April 16, though presented many times in other auditoriums during its twelve seasons. Directed by Mr. Samuelson, the singers offered a program opening with liturgical works by Rossello, Palestrina and Vittoria, a Concordia Laetitia arranged by Deems Taylor and a Kyrie by Richter. A second group combined Russian sacred and folk music. Choral numbers in English, including a melodious Hymn to the Dawn by Samuelson (first performance), American folksongs and Spirituals, completed the list. The soloists, Marjorie M. Samuelson, Mildred Norseen, Alyce Berquist and Harold Turner, sang with good taste and excellent diction. Ensemble work was finely devised and well-executed. In general, the tonal quality and pitch was exceptional. Unaccompanied and polyphonic singing revealed a high standard of expressive interpretation and balanced clarity with effective dynamic contrasts. M. C.

David Sokoloff, Pianist, Appears

David Sokoloff, pianist, in his recital on April 17, played the Mendelssohn Prelude and Fugue in E minor, Schumann's Sonata in F sharp minor, a Chopin group, Scriabin's Third Sonata, and works of Khatchaturian, Leschetizsky and Liszt. He displayed fine understanding of the Romantic style for the most part and gave a good account of himself throughout the evening. His technical facilities are excellent and he skillfully surmounted all digital problems. His tone was almost consistently pleasing and warm. In the Nocturne in E minor of the Chopin group this was especially apparent, for Mr. Sokoloff emphasized its lyrical beauty with a lovely singing tone. The Scriabine Sonata was energetically played, in a sensitive and expressive performance. C. A. P.

Casadesus Triumphs

Robert Casadesus' recital on April 18 was one of the highlights of the pianistic season. The French master-pianist offered an evening which in its technical and musical perfection would be difficult to surpass. With four pieces by Rameau he opened a bill which ran the gamut of pianistic excellence. The way in which he made the piano sound in these delightful compositions was exemplary. The appliance of a sort of pianistic "mezza voce," which made Le Rappel des Oiseaux a perfect gem, was a pianistic feat to be especially admired. His reading of Liszt's Sonata was a combination of grandeur and intimacy. It was a "classical" reading, which eschewed rubato and straightforwardly interpreted the music as written. The almost unlimited variety of his tonal coloring gave this reading great fascination. Of six Mazurkas by Chopin, each had individual characterization and was technically and musically perfect. In three pieces by Debussy, Masques was a prototype of interpretative and technical perfection. La Soiree dans Grenade and L'Isle Joyeuse completed this group, which evoked such enthusiasm in an audience overflowing upon the stage that Mr. Casadesus gave three encores. H. W. L.

Robert Menga, 12, in Recital

Robert Menga, a twelve-year old violinist with some achievement already to his credit, gave a recital of major proportions on Saturday afternoon, April 19. The Vitali Chaconne and Mendelssohn Concerto were performed with all due regard to form, tone and other technical requirements. The numbers that followed, including the Wieniawski Concerto, put the seal on an excellent beginning. Menga's tone is clear and unforced; his sense of line impeccable, his feeling for rhythm and phrasing at times poetic. There remains, however, one more attribute for him to achieve: that freedom through which an artist recreates the work he is interpreting, thus

(*Continued on page* 15)

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Two Young Artists Awarded $1,000 Prize in Biennial Tests

William Masselos and Joan Brainard Win NFMC Final Auditions

William Masselos, 26, pianist of New York, and Joan Brainard, 22, soprano of Hamden, Conn. were adjudged the winners in their respective classes in the finals for the Young Artists Auditions of the National Federation of Music Clubs held in Carnegie Chamber Music Hall, New York, on April 18. There was no prize awarded in the violin division of the auditions, in which 194 contestants appeared throughout the country. Each of the two winners will receive a prize of $1,000 and were to appear in a joint recital at the biennial convention of the NFMC in Detroit, on April 21.

Mr. Masselos was born in Colorado Springs, but has lived in New York since he was 8 years old. The piano winner is a graduate of the Institute of Musical Art of the Juilliard School and received the majority of his instruction from Carl Friedberg. At 18 he made his Town Hall debut in New York, has appeared as soloist twice with the National Orchestral Association, and has appeared at the White House for a function given by Mrs. Roosevelt.

Miss Brainard began her musical training six years ago at Hamden, N. J., and at Edgewood Park Junior College, and has studied for the last four years with Else Letting. In 1945 she won the Connecticut State Young Artists Auditions of the NFMC and last year the New York Madrigal Society contest. She formerly sang on her own radio program from WNHC in New Haven, Conn., has appeared with the Symphony Orchestra in that city and sung leading roles with the Montclair Operetta Club.

Federation Biennial Story In May 15 Issue

DETROIT, MICH. — The 24th Biennial Convention of the National Federation of Music Clubs opened with a large attendance on April 20. The festival program was a full one, including addresses by many leading authorities, concerts, and business sessions, and election of a slate of national officers. The newly chosen Young Artists Auditions Winners in voice and piano appeared on Monday, April 21.

A complete story of the Biennial events, written by Musical Courier's representative at the convention, will appear in the issue of May 15. M. C.

Three Win Naumburg Prizes

The Walter W. Naumburg Musical Foundation has announced three winners in the 1946-47 auditions. They are Jane Carlson, pianist of Hartford, Conn., pupil of Carl Friedberg; and two GI's of New York—Abba Bogin, pianist, pupil of Isabelle Vengerova; and Berl Senofsky, violinist, pupil of Ivan Galamian. The three will be presented in debut recitals in New York next season under the auspices of the foundation.

The artists were selected from 170 applicants. Judges in preliminary auditions were, for the pianists, Gordon Stanley, chairman, Leslie Hodgson and Beveridge Webster; for the vocalists, Norman Jolliffe, chairman, Rosalie Miller, Solon Alberti and Allen Hinckley; for strings, Hans Letz, chairman, Lillian Fuchs, Dorothy Minty and Naoum Benditzky. The final judges were Wallace Goodrich, chairman; Emilio de Gogorza, voice; Carl Friedberg, piano; Zino Francescatti, violin; Chalmers Clifton, conductor.

Milanov Sails for Europe for Summer Appearances

Zinka Milanov, soprano of the Metropolitan, sailed April 18 on the first return trip of the Gdynia-American liner Batory from New York for Portland, whence she and her husband, General Ilic, recently married at the Yugoslav Embassy in Washington, will go to their new home in Belgrade. Mme. Milanov has been invited to appear in Russia, at LaScala in Milan and at the Grand Opera in Paris as well as in her home city of Belgrade during the summer months. She will return in the fall to the United States for numerous American concert and operatic engagements.

Bach Choir Sings Mass at Cathedral

The Bach Choir of Bethlehem, Pa., conducted by Dr. Ifor Jones and assisted by players of the Philadelphia Orchestra, E. Powers Biggs, organist, and four vocal soloists—Ruth Diehl, soprano; Lillian Knowles, contralto; Lucius Metz, tenor, and Edwin C. Steffe, basso—gave Bach's Mass in B minor at the Cathedral of St. John the Divine on April 13. The two sessions, at 5 and 7:30 o'clock, were heard by more than 9,000. They had received tickets on their request from Trinity Parish, which presented the work as part of its 250th anniversary celebration. The entire nave and cross of the great church were used, and the sight presented was impressive.

Musically, the occasion had some very fine moments, though the huge spaces muffled the voices of the soloists, as well as the tones of the orchestra. All seemed to be giving of their best, and especially such broadly resonant choruses as the Gratias Agimus and Qui Tollis were superbly resonant and beautifully modulated. The soloists, too, in the main coped with credit with a task that at times was acoustically somewhat difficult. There was, of course, no applause, but the comments of listeners in the interval were enthusiastic. R. M. K.

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N. Y. Concerts

(*Continued from page* 13)

making it his. This probably will come with greater maturity. Arpad Sandor, at the piano, gave him the support that a seasoned artist can extend to one not yet fully matured. T. P.

Flagstad Hailed After Absence

Kirsten Flagstad made her return to the New York concert stage on April 20 in an afternoon of notable singing before a large audience of music lovers, who rose at the singer's entrance and broke into enthusiastic demonstrations of approval at every opportunity. It was readily apparent that the repeated ovations of cheers and applause were at the same time emotional and sincere. And it seemed that the diva, reputedly at her best in operatic genre, on this occasion revealed rare aptitude for the singing of songs. One might select for mention the flawless phrasing of Grieg's Ein Traum, sung as an encore, and the touching appeal in the simple Ernest Charles song, also given as an encore.

There was much of the remembered lustrous beauty in the Flagstad voice and, as always, control of magnificent tone, the unexcelled *messa di voce*, impeccable style and the gracious artistry which emanates from the singer's poise and personal charm.

Slenderer than in previous years and lovely to look at, Mme. Flagstad indicated that her vocal resources are still equal to her position as one of the greatest vocalists of the day. Range and volume were impressive. There was a deepening of the lower voice and once in a while a slight hint of fatigue or strain, due possibly to the stress of bridging five years of absence from the concert field.

Commencing with four Beethoven songs, Mme. Flagstad programmed (by request) the Grieg song cycle Haugtussa, settings of eight descriptive word pictures by Norva Schott. Songs in English by Kramer, Barber, Griffes, McArthur and Tyson, lieder of Brahms and Hugo Wolf, completed the scheduled list. The final extra number was the Liebestod, ending on an unforgettable pianissimo note of transcendent clarity. Edwin McArthur was at the piano for Mme. Flagstad. M. C.

Platoff Don Cossacks Appear

The General Platoff Don Cossack Chorus appeared on April 20 in its annual concert, said to be the thousandth this organization has given in this country. The house was crowded and the applause enthusiastic. The ensemble offered a program which combined religious and secular songs, topping the bill with danced numbers. The excellence of tonal balance, rhythmic precision and dramatic expressiveness with which this chorus interprets its offerings, is well known. The audience acclaimed each song vigorously. H. W. L.

Town Hall

Myrtle Gauntlett Phillips Heard

Myrtle Gauntlett Phillips was heard in recital on April 6, at 5.30, programsing songs and arias by Peri, Rontani, Pasquini, Mozart, Meyerbeer, Rachmaninoff and other notable composers. Lieder of Schubert and Marx, French songs and a group of Negro Spirituals completed the list. The soprano's pleasing tonal quality, at its best in the more lyrical numbers, was effectively projected with the aid of impeccable pitch and clear diction. Fine musicianship was also an asset in the performance. Violin obbligatos were provided by Penelope Johnson, and Arthur A. Philips was the accompanist. M. C.

Muriel Rahn in Recital

Muriel Rahn, whose first appearance in New York as the heroine of Carmen Jones established her reputation as a singer, was heard in recital April 6. The soprano's program included Handel airs, lieder of Schubert and Wolf; a French group; the O patria mia from Verdi's Aida, in which Miss Rahn did some of her loveliest singing; Negro compositions featuring Black Pierrot, written for the singer by William Grant Still; a first New York hearing of Lil Boy, How Old Are You?; a study by Emmanuel Middleton possessing notable atmospheric charm, and James Miller's fine arrangement of I am seeking for a city. Final numbers on the printed list were by Giannini, Douglas Moore and Hageman. Successive numbers from opera, operetta and folkmusic extended Miss Rahn's concert for an applauded half-hour. Melvin C. Owens was a capable accompanist. M. C.

Mason Kneedler Sings

Mason Kneedler, baritone, made his debut on April 8. In his first group, by Ahle, Bach and Handel, he was assisted by a string ensemble. Other songs were by Schubert, Brahms, Wolf, Poulenc, Honegger, Ginastera, Obradors, Ives, Barber, Hindemith and Holst. Mr. Kneedler, possessor of an agreeable voice, showed good musicianship and understanding. Nathan Price was the accompanist. L. T.

Eudice Shapiro Impresses

Eudice Shapiro on April 9 again proved herself a violinist of more than usual equipment. The Schumann Sonata in A minor, Op. 105, was read with an authority that set the pace for a program of challenging character. An unaccompanied Reger Praeludium and Fugue (Op. 117, No. 7) confirmed the impression of authority. A new Milhaud suite of dances followed, skillfully done and with the right accent. The Beethoven Kreutzer Sonata established her right to be recognized as an artist of excellent rank. Vladimir Sokoloff, at the piano, gave all necessary support. T. P.

Elizabeth Davis in Song List

Elizabeth Davis, on April 10, offered a program chosen from the song repertoire for high soprano. Possessing a light voice of clarity which she used with musicianly style and understanding of text, Miss Davis was limited by being listed as a coloratura. At this period of her vocal work, the soprano is more successful in non-taxing lyric numbers than in intricate florid compositions. Commendable singing was done in Mahler's Ich atmet einen Linden Duft and in airs of simplicity. Paul Ulanowsky was the accompanist. M. C.

Bettina Rivero in U. S. Debut

Bettina Rivero, in her American debut on Saturday evening, April 12, presented a recital that was well calculated to display her by no means negligible pianistic powers. Two Scarlatti sonatas first showed this Uruguayan artist's feeling for form. A Beethoven Sonata (A major, Opus 2, No. 2) gave insight into her ability for dramatic analysis. The Franck Prelude, Aria and Finale revealed her command of technique, tone and temperament. Schumann,, Chopin, Debussy works and the taxing Liszt-Busoni Mephisto Waltz showed an equipment that may lead to eventual eminence. T. P.

Sylvia Dickler Returns

Sylvia Dickler, pianist, who made a highly successful debut in the same hall on April 14, 1946, gave her second recital on April 13. She is an artist of intelligence and finesse. In works by Grazioli, Durante and Mozart's Sonata in D major she showed her ability to play with color and fine shades. She is a romantic by heart and equipped with a good technic. Her work was best in tender and in florid passages. She should not attempt to play Prokofieff's Sonata No. 7, a work which in its aggressiveness is alien to her refined style. She again came into her own in Debussy's La Soirée dans Grenade and Reflets dans l'eau, and she played with color and fine restraint César Franck's Prelude, Chorale and Fugue as the final programmed number. Encores followed on the request of a sizeable, appreciative audience. H. W. L.

Vivian Rivkin Gives All-Brahms List

Not that Brahms especially needed it, considering the frequency with which his piano music is programmed, but Vivian Rivkin gave a matinee recital on April 13 devoted entirely to his keyboard works. All of the Intermezzi and Capriccios of Op. 76 were played, as well as Three Intermezzi (Op. 117), the two Rhapsodies of Op. 79, several of the Waltzes, and the F sharp Minor Sonata. Miss Rivkin brought to these a well-schooled technique and probity of approach. Her tone, full and opulent, matched the music's characteristics, while there was an awareness of the emotional requirements. The pieces of Op. 76 were carefully differentiated, emerging as miniatures that set off one another. In the rhapsodies, the pianist brought considerable force, achieving a not inconsiderable blend of virtuosity and lyricism. R. K.

Shuman in First Trombone Recital

The two most difficult obstacles to hurdle in a solo trombone recital are finding enough music for the instrument and summoning enough stamina to play a full-length solo program. On April 13 at 5.30, Davis Shuman did very well in the latter, though the first may be open to question. With the exception of the Hindemith Sonata, all of the works were either written expressly for the occasion or, as in the Beethoven F major Sonata and the Brahms Trio, Op. 40, the trombone was substituted for the horn. Opening with a Divertimento for Trombone and String Ensemble by John Duncan, conducted by Leonid Hambro—a work neither very interesting musically nor sympathetic to the instrument—the program continued with Sam Raphling's Sonata, with the composer at the piano. Jacobi's Meditation, the last of the original compositions to be played, provided an excellent opportunity, with its long legato phrases, for Mr. Shuman to display his rich tone and perfect intonation. The Beethoven Sonata fitted the instrument comfortably and attested to the soloist's unquestioned skill. Mr. Hambro was the accompanist and Mischa Mischakoff, violinist, was the third member in the Brahms Horn Trio. R. K.

Neure Jorjorian Introduced

Neure Jorjorian, soprano, was presented in her first New York recital on April 14 by the Armenian Students Association. Her program held numbers of Giordani, Pergolesi, Handel, Brahms, Crist, Pierné, Castelnuovo-Tedesco, Obradors, and an Armenian group by Kalfaian, Gomidas, Spendiarian and Servantsdiantz. Miss Jorjorian has a large and rich voice, used with skill. Interpretatively, she is inclined to exaggeration and to bring operatic acting onto the concert stage. Feeling for poetic expression, however, is undoubtedly hers, and should be developed with further experience. The musicianly accompanist was Coenraad V. Bos. D. B.

Morris Neiberg, Violinist

Morris Neiberg, violinist, a youth of 17 and a native New Yorker, made his debut in Town Hall on April 15. Displaying commendable artistry, Mr. Neiberg won his audience with a pure and sweet tone and able technic. His feeling for interpretation in many cases showed

(*Continued on page* 30)

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RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

(Above)
PAUL A. WALKER, member of the Federal Communications Commission, who spoke at final USO General Session on "Should Radio Have an Editorial Policy?" (Photo © by Harris & Ewing, Washington, D. C.)

(Below)
ABRAM CHASINS, Chairman of the USO Music Study Panel, and Consultant to WQXR, the radio station of the New York Times, who spoke on "Music Broadcasting," May 2.

AID STUDY ON THE AIR

Educational Radio Growth Parallels OSU Institute Over Its 17-Year History

Ohio State University's annual Institute for Education by Radio, which began 17 years ago as a brief meeting to look into the possibilities of using radio as an educational technique, begins its 1947 session on May 2-5 as a veteran spokesman for the young field of radio education. The conference, which began and has remained as an activity of the University's Bureau of Educational Research, has had a long period of steady growth and influence in commercial, educational and experimental radio circles.

Founder of the Institute was W. W. Charters, formerly of the University faculty, and present director and executive secretary are Dr. I. Keith Tyler and Ardis Hillman Wheeler, both of Ohio State.

Generally considered as the "grandfather" of similar college meetings, the Ohio State conference is a strictly cooperative event and is financed and directed almost completely by its members. Programs are developed by suggestions from Institute visitors and members after each year's event, and the programs are devoted chiefly to considering the techniques and program policies of present-day broadcasts. The Institute passes no resolutions and has but two paid executives.

The meeting, which is always held in Columbus, has paralleled closely the growth of the field of educational radio, and its consistent attraction of industry and educational radio people has acted as a stimulus to both groups.

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In recent years, specialized interests within commercial and educational radio have grown and expanded so rapidly that the conference program now is constructed with as many as a dozen simultaneous section-meetings during both morning and afternoon sessions. In this way, highly-specialized interests, such as public health broadcasting, farm broadcasts, children's programs and so on, may draw only those persons actively concerned with the field.

General sessions, network originations and the annual Institute banquet are programmed alone so that they may cut across all lines and attract the general Institute membership.

The development of the Institute has, over the years, reflected a cavalcade of significant names in radio. Old program notes back to 1930 yield up the names of governors, senators, many Federal Communications Commission members, college presidents and network executives —plus names such as Norman Corwin, H. V. Kaltenborn, Paul Lazarsfeld, Raymond Gram Swing, Arch Oboler, and a dozen others in the forefront of popular broadcasting and research. Representative of commercial and educational braodcasting groups have made the Institute the occasion for concurrent meetings of their own groups and foreign broadcasting interest in the Institute has grown with the years. For the past two years, a total of 20 foreign nations, with heavy representations from British broadcasting systems at home and in the commonwealths have been the rule.

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In 1946, the main emphasis was on the Federal Communications Commission's now famous "Blue Book," detailing public service responsibilities of licensees. This year the emphasis is again on public service, with a sharper focus on concrete and specific suggestions on how to remedy present lacks in the industry and more attention to the daily broadcasting problems of smaller stations.

Of value particularly to students and others working in the field of radio education and radio research are the annual Institute proceedings, "Education On The Air," which members buy as a permanent record of group meetings and discussions.

Held in connection with the Institute is the annual exhibition of educational radio programs. This year some 500 entries in more than a dozen public service categories are competing for awards and judging has been under way at local, regional and national network levels since Feb. 1.

The 1947 meeting is once again bringing together radio's friends, critics and spokesmen for the four-day forum on how to do radio's present good job better.

CBS and NBC Win Peabody Awards

The George Foster Peabody Radio Award for outstanding entertainment in music was given to the Columbia Broadcasting System's program, Invitation to Music (Weds., 11:30 p.m., EST) and to the National Broadcasting Company's Orchestras of the Nation series (Sats., 3:00 to 4:00 p.m., EST). The citations of honor were presented at a luncheon meeting of the Radio Executives Club of New York, April 17, by Edward Weeks, Editor of the Atlantic Monthly and chairman of the Peabody Advisory Board, and John E. Drewry, dean of the University of Georgia's Henry W. Grady School of Journalism.

Davidson Taylor, vice-president of CBS and Director of Programs, accepted the award for the network, and credited James Fassett, Director of CBS's Serious Music Division, who supervises the Invitation to Music series; Bernard Herrmann, CBS Symphony conductor, and Oliver Daniel, for the program's achievement.

Orchestras of the Nation, now in its fourth season, has presented 19 symphony orchestras from all parts of the United States. The series is supervised from New York by Ernest La Prade, NBC's director of music research. Scripts are written by David Hall.

Ten Win Tanglewood Scholarships

The names of the ten student winners of the Tanglewood music scholarships offered by the Boston Symphony Orchestra and its ABC network sponsor, the John Hancock Mutual Life Insurance Company, were announced April 15 by Dr. Serge Koussevitzky, conductor, on the orchestra's penultimate broadcast of the season. The award includes tuition and expenses for two months' stay at the Berkshire Music Center, Tanglewood, Mass., from June 30 to Aug. 10. Selected from more than 1,500 applicants, the winners come from various sections of the country.

Six instrumentalists selected were: Maricarol Hanson, 23, pianist, Minneapolis; Lois Schafer, 23, flutist, Olympia, Wash.; Kermit D. Moore 19, cellist, Akron; Norman Carol, 18, violinist, Philadelphia; Seymour Lipkin, 20, Detroit, who has been guest conductor of the Detroit Symphony and the Philadelphia Opera Company, and Adolph S. Herseth, 25, trumpeter, Bertha, Minn. Other winners were Russell Smith, 19, Alexandria, Va. and Gordon Playman, 25, Minneapolis, both composers; Adele Addison, 21, Springfield, Mass., lyric soprano, and Stanley Kimes, 25, Nokomis, Ill., bass.

National Guard Presents Paul Whiteman's Music

The National Guard of the United States and the American Broadcasting Company premiered the Paul Whiteman Assembly as a new public service program in Washington, D. C., Feb. 26. In presenting this series, the National Guard and the network bring to dialturners one of the finest musical organizations in the popular field. On the initial airing, Secretary of War Robert P. Patterson spoke, and special guests were the National Guard Adjutants Generals from each state. Subsequent broadcasts will be heard from the ABC-Ritz Theatre in New York City (Weds., 9:00 P.M., EST).

Featuring Paul Whiteman, these programs will be broadcast as a part of the nation-wide plan of education being launched by the National Guard Bureau of the War Department, to bring before the public the important part this organization is destined to play in our system of national defense.

Antonini for Carnegie "Pops"

Alfredo Antonini, besides his regular duties as conductor for Music You Know (CBS, Suns., 11:30 p.m., EST); the Columbia Concert Orchestra (Mons., 11:30 p.m., EST)—a series which has featured such talented young singers as Chester Watson, baritone; William Hess, tenor; Winifred Smith, coloratura soprano, and Evelyn Payson, mezzo-soprano—The Treasure Hour of Song (WOR, Thurs., 9:30 p.m., EST), has been guest conductor on CBS's Gateways to Music program, and in the same capacity with the Montreal and Toronto Symphony Orchestras. In May he will direct three concerts on May 16, 17 and 18 with the Carnegie "Pops" Concert Series.

Wallenstein Wins Ditson Prize

Alfred Wallenstein, conductor of the Los Angeles Philharmonic Orchestra, has been awarded the 1947 Alice M. Ditson Music Prize of $1,000 by Columbia University.

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NEWS AND REVIEWS

William Hess, Tenor, Back From the Air Forces, Wins Success on the Air Waves

Although a comparative newcomer to radio, William Hess has every justification to expand his chest just a little, because of his successful record as a tenor soloist on major music programs in this highly competitive field. Recently he has been guest artist on CBS's Gateways to Music, the same network's serious music programs, Invitation to Music, the Tuesday edition of the American School of the Air, and has made frequent appearances on Once Upon a Tune (CBS, Sats., 8:00 to 8:30 p.m., EST) as well as a Song series on Monday evenings.

Like the majority of today's successful young singers, Hess does not restrict his song repertoire to so-called "serious" music, but is equally at home in music in the lighter vein. Some of his finest work has, however, been done in the former field, especially on the Invitation to Music programs, notably in Stravinsky's Perséphone under the composer's direction, where he was specifically chosen for this very difficult role. Under Bernard Herrmann's direction in the same series, he has sung in Handel's Acis and Galatea and Bach's Christmas Oratorio.

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Before enlisting as a flying cadet in June, 1942, Hess sang with the Philadelphia Opera Company, where he created the title role in Deems Taylor's Ramuntcho, an interpretation that focused attention on his excellent musicianship and his acting ability. He also sang tenor leads in Faust, Tales of Hoffmann, La Boheme, Rosenkavalier and Die Fledermaus. Without doubt, one of his most unique singing experiences was when he was assigned the part of Cherubino in the Marriage of Figaro, which is usually sung by a soprano.

In the year since his return from the Army Air Forces, in which he trained Mitchell bomber crews and served as pilot in the CBI Theatre, Hess has made so many appearances in both concert and oratorio, as well as on the airwaves, that it is difficult to see just how they have all been sandwiched in. His interpretations of Bach and Handel have received flattering praise from musicians, and he has sung with The Cantata Singers on four occasions in the past year.

Hess, however, does not confine his talents to the works of the old masters, as some of these assignments might indicate. He has been soloist in a number of the Ballet Society productions under the direction of Leon Barzin. Recently he also recorded an album of contemporary songs by Paul Bowles, Theodore Chanler, and Walter Hendl, which has not yet been released.

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Young Hess is a Pennsylvanian by birth, but was reared in Grand Rapids, Mich., and Hagerstown, Md. He received his academic training at Lafayette College. When he came to New York to study voice, he got a job as one of the box-office staff of the Metropolitan Opera House.

His "alter ego" is his charming wife, whose sound advice in matters pertaining to his career, he says with pardonable pride, has never yet led him astray. He is the daddy of two daughters, Toni, 3, and Ann Cornell, 1½, who, he says, even at these early ages have unmistakable musical talent, and who listen to his broadcasts with rapt attention and highly critical ears!

WILLIAM HESS,
young American tenor of opera and oratorio, is heard on a number of CBS musical programs, including Gateways to Music, Invitation to Music, Once Upon a Tune, and the Song Series on Monday evenings. (Photo by Ruth Orkin.)

Bernard Herrmann Receives American Academy Award

Bernard Herrmann, composer and symphonic conductor, was honored with an award of $1,000 at the tenth anniversary luncheon of the American Academy of Design Awards on April 17, originated and sponsored by Lord & Taylor, New York. The award was presented to Herrmann "for his contribution in helping to make radio a great disseminator of fine music" by conducting symphonies for the Columbia Broadcasting System and directing the programs for Gateways to Music and Invitation to Music. Because his plane was grounded en route to New York from Hollywood, the award was accepted in his absence by Frank White, executive vice-president and treasurer of CBS.

Other awards of $1,000 each were presented to Alfred H. Barr, Jr., "for bringing to Americans their first sample of modern art"; Agnes de Mille "for revitalizing the ballet into an art form which has become familiar and loved by millions"; Louis de Rochemont "for developing a new and significant type of motion picture," and for his past work in founding and developing The March of Time. Ralph H. Beals, Director of the New York Public Library, made the address before an audience of approximately 1,800 in the Grand Ballroom of the Waldorf-Astoria, and Dorothy Shaver, president of the company, made the presentations.

RADIO NOTEBOOK

AMRI GALLI-CAMPI, soprano, and NESTOR CHAYRES, tenor, were guest soloists on CBS Gateways to Music, April 15. . . . CAMARGO GUARNIERI, Brazilian composer, conducted the CBS Symphony in a world premiere of his Concerto No. 2 for Piano and Orchestra, April 16, on Invitation to Music program. LIDIA SIMOES, Brazilian pianist, was the soloist. . . . KATE SMITH, said to have introduced more hit-tunes on the air than any other popular singer, celebrated her 16th anniversary as a radio headliner, Apr. 27, on her CBS series. . . . PAUL WHITEMAN, WJZ-ABC's director of music, accompanied by his orchestra and soloists, launched a 14-city tour on Apr. 18. . . . LEOPOLD STOKOWSKI conducted the first on-tour B/C of the N. Y. Philharmonic Orchestra, Apr. 20, from Atlanta, Ga. . . . ALEC TEMPLETON gave premiere performance of his own song, One More Waltz, taken from an uncompleted larger work, on CBS's Family Hour, Apr. 20. It was sung by RISE STEVENS, star of the series, and JIMMY CARROLL, tenor. . . . EILEEN FARRELL, soprano, returned to the air after a considerable absence, Apr. 21, on the Columbia Concert Orchestra series. . . . HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, were heard with the Boston Symphony Orchestra's final season's B/C, Apr. 22, over WJZ-ABC. . . . The SCHOOL OF RADIO TECHNIQUE has developed a new recorded pronouncing dictionary in 8 parts which should prove a useful service to radio station personnel in standardizing the pronunciation of music nomenclature. MILTON CROSS of ABC is the narrator. . . . ALEXANDER BROTT, Canadian composer-conductor, will direct the first six B/Cs of the CBC's Concert Orchestra series, which began Apr. 25. Series will be B/C over the CBC Trans-Canadian network during the season. (Frids., 8:30 p.m., EST). . . . ANDOR FOLDES, guest soloist on CBS's Invitation to Music program, May 7, when the premiere airing of LEROY ROBERTSON'S Rhapsody for Piano and Orchestra, dedicated to the pianist, was performed by him. . . .

STANLEY BATE, British composer living in this country, attended world premiere of his Concerto for Viola and Orchestra, aired on ABC's Saturday Concert Series (Sats., 5:00 to 6:00 p.m., EST) on April 26, played from MS. with EMANUEL VARDI, young American violinist, as soloist. Joseph Stopak led the American Broadcasting Symphony Orchestra. Vardi expects to give the British premiere of the Bate Concerto next season in London.

A TYPICAL AUDIENCE IN STUDIO 8H,
Radio City, when the Cities Service Program is presented by NBC. Assisting are Lucille Manners, soprano, and a group of Girl Scouts. (NBC Photo.)

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THE DANCE: Workshop Offers Best of Its Season's Ballets; a New Company

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Praise is due the Choreographers' Workshop as the final concert of its first season approaches. The project is an excellent example of what can be accomplished with intelligent co-operation and a common goal. The goal, of course, is to provide dancers with the opportunity to test their potentialities as choreographers.

Until this venture became a reality it was necessary, when a dancer felt the desire to choreograph, to create an entire program, hire a hall, dancers, and have costumes designed and made. To satisfy this urge, even in a modest way, thousands of dollars had to be spent for one showing. It was after just such an event, which was not very successful, that Trudy Goth conceived the idea of the Choreographers' Workshop. If four or five people could share a program, she figured, it would not only cut the prohibitive expense, but also the artistic responsibility, and would even provide more variety for the audience.

With an initial outlay of about $170 (which has since been recouped) by Miss Goth, the project was set under way. Anyone was welcome who had (a) a professional standing as a dancer and (b) a feasible idea. All forms of the dance were acceptable. Notes were sent around to the studios inviting possible participants. Naturally, everyone had to work gratis. The choreographer had to assume financial responsibility for costumes, music and rehearsal hall; but in turn received an audience and theatre for performance—an item that ordinarily would run into a lot of money.

Cutting Production Costs

Although some of the works thus far presented have been known to cost close to $400, those on a smaller scale have run much less. The largest item the choreographer must contend with is the accompanist. Pianists' fees range from $2.00 to $3.00 an hour for rehearsals, and the more ambitious ballets require as high as 100 rehearsal hours. With luck a studio can be rented for 75 cents an hour but, under the present conditions, $1.50 would be more like it. The cost of the costumes depends upon the ingenuity of the choreographer.

All other expenses—publicity, printing, theatre, lights, etc.—are met by the performances' box office receipts, and whatever is left over is divided among the choreographers. And, it is interesting to relate, there is always something left over. Thus, a dance organization is in the unique and enviable position of having no deficit.

Survey of Programs

There have been five programs since the first one last November. All were given in the Humphrey-Weidman Studio Theatre which has a seating capacity of 140. After the first performance the demand for tickets was such that the program was given twice in succession and finally three showings of the same concert had to be given. On May 11 the concert will be given at the Central High School of Needle Trades Auditorium, which seats 1,600.

It is only natural that the works given during the season have ranged from good to bad, but a representative group of the best has been selected for the final concert. They are Atty van den Berg's In Memory of a Beloved Brother, Frank Westbrook's Waltzes for the Theatre, Talley Beatty's Southern Landscape, Jean Houloose's Heritage (formerly called In the Shadow of a Doorway) and Ruth Harris' To Meet the Author. All have been performed but the last mentioned, which will have a public showing before the concert.

While the Workshop is experimental, it is in no way an amateur organization. The choreographers are all professional dancers and the performances are presented in a professional, if not elaborate manner. This is a commendable procedure, since every work, of necessity, must succeed or fail on its own choreographic merits. There are no superficial trimmings to cover the creator's weaknesses. The ideas must be strong in substance and imaginative in development—a perfect and honest test for true ability.

The prospectus for next year is under way, and although many of the ideas are not yet ready for announcement there will be some changes in the present policy. While the workshop will continue on the same basis, special concerts by experienced choreographers will be included, and lecture demonstrations by leaders in the field are being planned. There will also be two awards of $100 each for college students throughout the country. Tickets will be sold on a subscription basis rather than for individual concerts and demonstrations.

New Ballet Company to be Founded

Marquis George de Cuevas, naturalized American citizen and founder and director of the late Ballet International, has accepted an invitation from the directorate of the Société des Bains de Mer, under the patronage of the Prince of Monaco, to found a new ballet company in Monte Carlo and to serve as its general director for five years.

The new company will be known as the Grand Ballet Russe de Monte Carlo, and the Marquis de Cuevas will use as its nucleus the most gifted personnel of a company which has just concluded the first ballet season in the famous Mediterranean resort since the war. With a free hand to determine personnel, repertory and touring plans, the Marquis will select dancers from various organizations.

Plans for the first season's tour of the new company will be announced from Monte Carlo in June. The closing of the original Ballet Russe's season here, of which the Marquis was named artistic director and to which he loaned productions of the former Ballet International repertory, terminates his connection with that company.

ROZZINO,
with Maclovia and Pastora, will dance at the Carnegie Pops Concerts on May 17. Immediately after this appearance he leaves for a South American tour with Rosario and Antonio. At the conclusion of that engagement, Mr. Rozzino embarks for Italy where he has contracted to make a film. (Photo by Walter E. Owen.)

Dance News

Charles Edward Weidman has been awarded a Guggenheim Fellowship for 1947. He proposes to create choreographic pieces dealing with human values in addition to a small work based on James Thurber's Fables for Our Time. The only other dancer to ever receive this award was Martha Graham . . . Helen Tamiris and Daniel Negrin have gone to London to stage the musical, Annie Get Your Gun . . . Iva Kitchell is dancing at the Academy of Music in Philadelphia on May 10 and closes her season on the 22nd, when she is to appear with the Toronto Symphony . . . Florence Zamora, violinist and dancer, was the guest on the Young Artists Series at the Ethnologic Dance Center on Apr. 24. She was assisted by La Meri's Company . . . Trudi Schoop and her Company gave two performances at the Ziegfeld Theater, on short notice, April 20.

At the Humphrey-Weidman Studio Theatre the Choreographers' Workshop presented the final new program of its first season recently. The works presented were: Song Over Stones by Miriam Pandor with music by Noel Sokoloff; Atty van den Berg's Triumph of Ignorance set to Prokofieff's 7th piano sonata; Alice Temkin's The Matrix with music by Villa Lobos; Jean Houloose's In the Shadow of a Doorway, also set to music by Villa Lobos.

The organization seems to be over its trial and error period for this program was the most adult and professional offering of the season.

Blanche Evan has been engaged to direct the dance department in the summer session at North Carolina College.

Breisach to Lead Operas In Several Cities

Paul Breisach's schedule for the spring and summer includes an engagement as conductor of the American Lyric Theatre at the Westchester Center in White Plains, N. Y. Performances listed are The Barber of Seville, May 9, with Winifred Heidt singing Rosina; Tales of Hoffmann, May 16, Eugene Conley in the lead role; and Carmen, May 24, with Miss Heidt, Dorothy Sarnoff as Micaela, Irwin Dillon as Jose, Ralph Herbert as Escamillo. During the first week of June, Mr. Breisach will conduct the American premiere of Benjamin Britten's new operatic score, The Rape of Lucretia, at the Opera Theatre of Chicago. Other activities will be the Symphonic concerts at Grant Park, Chicago, and the Cincinnati Summer Opera season. Afterward Mr. Breisach goes to San Francisco for his annual assignment with the West Coast opera.

Teyte Negotiating for Guitry Broadway Play

Maggie Teyte made her last appearance of the current season on the Telephone Hour, April 7. She then returned to England for radio and recording commitments and to discuss with Sacha Guitry plans for her appearance on Broadway next season in one of his plays, with music by Reynaldo Hahn. Miss Teyte is limiting her 1947-48 season to make possible a spring opening of the production in New York.

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LONDON Magic Flute Has Revival

London

The production of The Magic Flute in English at Covent Garden was an ambitious undertaking, if not in all respects a successful one.

There was some promising talent revealed. For example, Oscar Natzke sang well as Sarastro. Young Kenneth Neate hinted at possibilities of attaining better things in his portrayal of Tamino. Audrey Bowman, American coloratura soprano, though she dealt somewhat gingerly with the Queen of the Night's exacting "Vengeance" aria, got through the part in fairly good shape. Hubert Norville, another singer from the United States, was always in character as Monostatos. Victoria Sladen, whom we associate with the Sadler's Wells English opera company, had a good try at Pamina.

As much can not be said for the Papageno. This stylistically difficult buffo role was turned into somewhat of a "stage Irishman" by Graham Clifford. His presentation of the part, to me, lacked poetry and Mozartian grace.

Some Unfortunate Details

Those who like myself—and they are many—regard The Magic Flute as a shrine were particularly distressed by some of the other details. There was an unfortunate English text employed, of which Ernest Newman said, "Most of the additional dialogue interpolated reached the point of silliness."

Then again take the extraordinary costumes. Why for instance was Sarastro, High Priest of Isis and Osiris, garbed like a priest of ancient Persia? Had the designer perhaps confused Sarastro with Zoroaster?

Those who recall some of the pre-war performances of the same work at Covent Garden could make some unhappy comparisons. The casts of a few years ago—for instance, such as presented Lehmann, Adele Kern, Gerhard Huesch, Kipnis and others, under Bruno Walter—were on quite a different plane. With what reverence, with what understanding, would they approach this great work of art!

H. L.

Glyndebourne Opera Festival To Premiere Britten Work

LONDON. — The eighth Glyndebourne Festival will extend from June 19 to July 12. The schedule includes Gluck's Orfeo in Italian with Kathleen Ferrier in the title role and with Fritz Stiedry, of the Metropolitan, conducting. The producer will be Carl Ebert.

The English Opera Group has been invited to give guest performances. This group will give the world premiere of Benjamin Britten's new opera, Albert Herring, based on a story by De Maupassant, and will repeat the same composer's The Rape of Lucretia, first done at Glyndebourne last season.

The Glyndebourne group will appear also at the Edinburgh Festival, between Aug. 23 and Sept. 13, when the company will perform Verdi's Macbeth and Mozart's Marriage of Figaro at the King's Theatre, Edinburgh. Nine performances of each opera will be given. George Szell will conduct and Ebert will be the producer.

Singers taking part in the Glyndebourne performances at Edinburgh include Eleanor Steber, John Brownlee, Italo Tajo, Virginia MacWatters, Francesco Valentino, Jarmila Novotna, and Margherita Grandi.

Kansas City to Launch First May Festival

By Mrs. Paul C. Barbee

KANSAS CITY, Mo.—An outstanding event in the city's musical annals is the inauguration of its first May Festival of Music consisting of four major performances in the Music Hall, May 15, 16, 17 and 18, sponsored by the Kansas City Choral Union under the leadership of Delbert E. Johnson, founder and conductor.

Mendelssohn's Elijah, May 15, will have for principals: John McDonald, bass-baritone, of Chicago; Thomas Caleb Evans, tenor, of Detroit, and Sally Bellis Johnson, soprano, and Virginia McClelland Ehwa contralto, of Kansas City. Soloists for Messiah, May 18: Josephine Mader, soprano, Kansas City; Freda Draper, contralto, New York; Carleton Eldridge, tenor Lansing, Mich., and Hardin Van Duersen, bass, Ann Arbor. Forty members of the Kansas City Philharmonic Orchestra and Mabel Moreman, pianist, will furnish the accompaniments, Mr. Johnson conducting. The University Concert, May 16, presents the Missouri University Quartet with Rogers Whitmore, first violinist; Kansas University's A Capella Choir, under the direction of Dean Donald M. Swarthout, and Gui Mombaerts, pianist, of the University of Kansas City. The Youth Matinee, May 17, will present the Allied Arts Orchestra (David Van Vactor, conductor), with the Conservatory's Madrigal Club in the premiere of a festival song cycle by Mr. Van Vactor. Wiktor Labunski, pianist, will be heard in Haydn's D Major Concerto and the Orchestra will present Peter and the Wolf (Prokofieff) with Stas Labunski, narrator.

Highlighting the organ programs will be national figures: Dr. Clarence Dickinson and Dr. Helen A. Dickinson of New York, Dr. William H. Barnes of Chicago and Helen Snyder Johnson (Kansas City).

Composers Forum Presents Bergsma and Bowles Works

The Composers' Forum, directed by Ashley Pettis, presented compositions by William Bergsma and Paul Bowles, under the sponsorship of the Music Division of the New York Public Library, recently, in the auditorium of the Museum of Modern Art. Participants were Suzanne Bloch, recorder; Janet Fairbank, soprano; Ruth Cumbie and Eda Kogon, accompanists; the David Randolph Chamber Chorus; young artists and ensembles from the Juilliard School of Music, including the Metropolitan Brass Ensemble: Robert Landholt and Herbert Muller, trumpets: Julian Monken and Donald Wittekind, trombones; Samuel Barony, conductor; Matthew Raimondi and Calvin Sieb, violins; Bernard Zaslav, viola; Margaret Beck, cello; Julius Levine, double bass; Alfred Howard and Daniel Epstein, percussion; Alice Shapiro, piano; William Herbert, flute; Ray Still, oboe; Clyde Williams, clarinet; Frederick Mueller, bassoon; Robert Landholt, trumpet; Donald Wittekind, trombone.

An appreciative audience of about 500, among them many musicians, attended the event.

Gainsborough Foundation Presents Helen Airoff

Helen Airoff, the young American violinist, and director of the American Girl Philharmonic Orchestra, was designated by the East Coast Committee of the Gainsborough Music Foundation to appear in the final concert of the season of the Foundation's Debut Concert series, San Francisco, April 18. Miss Airoff's program presented the world premiere of a Violin Concerto by John Verrall, this year's winner of the Guggenheim prize in composition. Her program also included violin numbers by Brahms, Corelli, Prokofieff and Copland. The Gainsborough Foundation, a philanthropic organization was established in San Francisco in 1945 for the purpose of aiding talented young persons in the furtherance of their musical career.

Bjoerling for La Scala

Jussi Bjoerling, Swedish tenor of the Metropolitan Opera, sailed from New York on April 9 on the Queen Elizabeth for appearances in Britain. Later he goes to La Scala in Milan to sing in The Masked Ball.

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By MARY CRAIG

Kurt Baum's Career Covers Many Lands

When Kurt Baum sends his golden voice ringing across the footlights, possibly no one in the applauding audience would dream that this rare quality of song was discovered by a lucky chance. And though intensive study and sincere preparation have developed the natural endowment, if a certain birthday party had not occurred one gala night in Prague, the lyric stage might have gone lacking one of its most gifted figures.

"My whole life has turned on the pivot of chance," asserted the Metropolitan tenor. "And it has been the lucky accidents that have altered the course of my life most drastically and have brought me good fortune."

Young Kurt Baum, then studying medicine and taking great delight in collegiate sports—his prowess as a swimming champion, sculling, diving and as an amateur boxer—went to the friendly celebration in his native city. "Everyone was in good spirits, peppy you know," related the tenor, "and there was a lot of music with everyone joining in. One of the guests heard me blazing away and told me that I could be a real singer if I liked. I was startled but replied that if it were true, I would be the happiest man in the world. I had studied music and could play the piano and violin, but did not realize that I had a voice worth special attention.

"My family in Prague," continued Mr. Baum, "were music-lovers, pleasant performers, but not professionals. When informed that I really had potential ability, I said 'I'll find out. Why not?' So I consulted an old artist of the town who told me it was wonderful material and that I might be good enough to sing in a chorus. This pleased me because I loved singing in a choral group, especially bass.

"In testing we discovered that my lower scale was not the best but I could soar up two notes above C in alt. At that time the only other tenor with this high range was the great Lauri Volpe. With this in mind I commenced to study voice with a local teacher"

Kurt Baum traveled to Italy, to Rome, and enrolled in the Santa Cecilia Conservatory. After two years of study, during which he sent up trial-balloons in the form of little concerts and student contests, he had his first professional engagement in Zurich, Switzerland, and from then on it was a success story.

•

It was the year 1932 in Vienna and the International Voice contest, held to choose the most promising talent among young singers, was in session. Seven hundred entrants on call every second day for the three weeks of hearings had been pruned down to 10 finalists among whom there was a preponderance of Luigis, Arturos, Giovannis from the near-at-hand Italian conservatories.

At 10 o'clock A.M. a sturdy young man announced that his aria would be Celeste Aida. "At this hour of the morning," said the director, "make it easier for yourself." But "Celeste Aida," insisted the aspiring lad. Half-way through the aria, the director called out "What's your name?" "Kurt Baum" came the answer. "Doesn't matter, you will make it," was the reply. And so the young tenor did. He won first place and the cash prize of 10,000 schillings plus the friendship and interest of the director, Carl Alwin, then of the Vienna Staats Oper, later of the Chicago organization, which was to count heavily in the coming career. First lyric tenor of the famous Prague Opera with guest assignments at the Vienna State Opera, in Budapest and the Paris Opera Comique, in Stockholm, London, Paris, Monte Carlo, Copenhagen — the great Continental engagements began to crowd the schedule, but Kurt Baum found time also to utilize his linguistic gifts and fundamental musicianship for concert appearances.

When the political clouds began to thicken, the tenor was living in what he describes as "a little place on the Riviera. At the conclusion of the Monte Carlo season, Longone of the Chicago Opera asked me if I wanted to come to America. And again I said 'Why not?'" Mr. Baum continued, "Although I knew not one word of English, he listened to a few arias and offered me a contract."

The rest has been written in the detailed reviews of the daily press. Aida and Carmen were the first opera assignments. After the Chicago debut, the tenor was heard at the great Teatro Colon and on tour in South America. He was engaged for the season in Mexico and came to the Metropolitan in 1941 as leading tenor for the lyric-dramatic roles in Trovatore, Aida, Andre Chenier, Forza del Destino, Ballo in Maschera, Gioconda, Los Angeles, San Francisco, Atlanta, New Orleans — innumerable centers have thrilled to his gift of song.

•

His busy season is scrupulously arranged to include a period of rest and study between arduous operatic and concert engagements. Though how he does it no one can explain. Being from boyhood a great lover of sport, Mr. Baum finds relaxation in the out-of-doors activities which, as he puts it, "keep the chest up and the waist down."

He likes to study and, while a quick learner, being able under pressure to prepare a part in a couple of weeks, he believes that only after 30 or 40 performances will a singer actually master a role.

The role he has most recently completed is Otello which he finds dramatically and musically satisfying, although his favorite is still Forza del Destino.

Mr. Baum has interesting things to say about stage preparation, of the artistry involved in attack and release of tone, of the peculiar delicacy of the tenor voice, of the necessity of correct *geste* on stage. "You can't walk too much," he said, "or in the wrong direction. It's fascinating how much vocal success depends upon the little matters."

The tenor claimed that he was also fascinated by America itself; by the varying cities from Montana to Maine. He likes best his picture in costume that makes him look like George Washington. He believes firmly in "lucky breaks" and enjoys starting a new enterprise on a Friday.

Just back from the Metropolitan Opera tour, Kurt Baum will take a few deep breaths and be off for Mexico, Rio, then San Francisco and the return for the "Met" opening.

KURT BAUM AS DON ALVARO in Verdi's La Forza del Destino.

"I was once told that nothing is impossible in America. If we want to do something, a friend said, there's always a way. And," Kurt Baum concluded, "I think he was dead right."

Edward Johnson's Contract Extended Two Years

The contract of Edward Johnson as General Manager of the Metropolitan Opera Association has been extended for two more years, according to an announcement by George A. Sloan, chairman of the Board of Directors. Mr. Johnson is completing his 11th season in the post.

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Activities of the Artists

Leonard Bernstein, musical director of the New York City Symphony, sailed April 9 on the SS. America for a spring tour, conducting orchestras in Palestine, Vienna, Prague, Paris, Brussels and Scheveningen.

Two American singers were scheduled to appear in the Covent Garden Opera's new production of The Magic Flute, revived on March 20, according to reports from London. Audrey Bowman sang the Queen of the Night, and Jess Walters alternated with Graham Clifford as Papageno in the various performances.

The New York premiere of Zoltan Kodaly's Missa Brevis was recently given at the Church of St. Mary the Virgin, under the direction of Ernest White, organist and choirmaster.

The Lewisohn Stadium Concerts in New York are inaugurating a new subscription plan by which patrons may buy tickets in advance for the season.

Katharine Goodson, pianist, was soloist under Sir Thomas Beecham in the Brahms D minor Concerto on April 20 at the Royal Albert Hall, London. She fulfilled a television engagement, gave a Chopin recital on April 22 at Chelsea Town Hall, and on May 1 joined the Blech String Quartet and Reginald Kell in a program in the same hall.

The Michigan Civic Orchestra Association and the Music Department of Michigan State College recently presented the seventh annual Michigan Massed Orchestra Festival in East Lansing, Mich. The Lansing Symphony, assisted by the Michigan State College Orchestra, was host; Guy Fraser Harrison was guest conductor, and participants included 20 orchestras, or portions thereof, totalling more than 300 players.

The Composers Forum will give a program at the McMillin Theatre at Columbia University on April 30.

Roma Ball, flutist, appeared recently with the New School Quartet at the Hotel Barclay ballroom, Philadelphia, in a concert sponsored by the Musical Fund Society of that city. One of her offerings was Ibert's Piece for Flute without accompaniment. In other numbers David Garvey supplied piano background. Miss Ball is the winner of an award bestowed by this society.

Adele Marcus, pianist, recently returned from a tour of California, is reengaged for further appearances there the end of June.

Artiss de Volt, American harpist, has been appointed to the faculty of the Mozarteum of the Salzburg Festival.

Robert Shilton, baritone, recently sang Figaro in the Barber of Seville in Pittsburgh. On April 9 he appeared as Alfio in Cavalleria Rusticana in Philadelphia with the Philadelphia La Scala, and, 15, with the same company in Washington. On April 7 he sang the name part in Rigoletto with the Manhattan Civic Opera in New Haven.

Siegfried Landau and Ignace Strasfogel were musical directors of a showing of chamber operas in English on April 15 at the Rooftop Theatre of the Dramatic Workshop.

Jelly D'Aranyi, violin, with James Sherrin, piano, gave the season's fifth concert of the Henley Concert Society at the Town Hall, Henley, England.

Paul Loyonnet, French pianist, after playing his fifth recital in Mexico City, leaves from there for a concert tour of South America, accompanied by his personal representative, Jean Adra.

Among the rarely heard pieces which Stanley Chapple will perform at the final concert of the season with the St. Louis Philharmonic Orchestra and Civic Chorus on May 8 are Handel's Zadok the Priest, Brahms' Song of Fate, and Vaughan Williams' Thanksgiving for Victory.

Dr. E. M. Hiner of Los Angeles maintains a musicians' workshop at his studio, and trains his students in the "Hiner Band" and other instrumental ensembles. John Philip Sousa was a regular visitor at the Hiner home, and is said to have officially named it the "Sousa Nook."

William Primrose, violist, appeared as soloist with the Trenton Symphony, Guglielmo Sabatini conducting, on April 22.

Eugene Conley, tenor, will sing in Tales of Hoffmann on May 9 with the American Lyric Theatre, Inc., at White Plains, N. Y. Mr Conley is a director of this new non-profit group for producing opera in English.

Graciela Rivera, 23-year-old Puerto Rican coloratura soprano, recent graduate of the Juilliard School, made her New York debut on April 19, as Gilda in Rigoletto with the New York City Center Opera.

Gilgamesh, a new cantata by Nicolai Berezowsky, based on an ancient Babylonian epic poem, will be premiered on May 16 at the Festival of Contemporary Music at Columbia University by the Juilliard School Orchestra and soloists under Thor Johnson. It was commissioned by the Alice M. Ditson Fund.

Vasso Argyris, Greek tenor, sang three leading roles the opening week of The New York City Center Opera—the title role in Andrea Chenier, April 9; Don Jose in Carmen, April 10; and Canio in Pagliacci, April 12.

Nestor Chayres, Mexican tenor, was soloist at the Pan American Society dinner on May 2, given for Miguel Aleman, President of Mexico. By special request, the young tenor sang the Mexican and American national anthems. Mr. Chayres is scheduled to appear as guest soloist on May 17 with the Carnegie Pops concerts.

Richard W. Ellsasser, organist, at the end of the current season will have what is believed to be a record for an American church organist in playing to an estimated 100,000 in some 150 recitals. During April, he appeared in 45 concerts on the West Coast; and in May is booked for Nebraska, Idaho, Washington, Nevada, and California. Early in July, Mr. Ellsasser plans to fly to France for a month's vacation.

Ray Lev gave a piano recital at Harrison, N. Y., on April 23 for the benefit of the Harrison Scholarship Fund, and sponsored by the Harrison Teachers Association and the Harrison High School Community Association.

Burton Cornwall, basso-cantante, was a soloist in Beethoven's Missa Solemnis with the Washington Choral Society, Louis A. Potter, conductor, at Constitution Hall, Washington, D. C., on April 29.

Sears-Roebuck entertained 60 members of music circles, the press and radio at a recent luncheon at the Barclay Hotel, Philadelphia, in honor of Vivian Della Chiesa, soprano, their Silvertone Record Club artist.

The first public tour of the DePaur Infantry Chorus, 35 Negro veterans organized during the war by Captain Leonard DePaur, will take place in late December.

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CHICAGO Some Tonal Highlights

By DOSHA DOWDY

CHICAGO.—April brought, with her proverbial showers, musical highlights in abundance within the first fortnight of the month. Heifetz came to play Eric Korngold's concerto under Desire Defauw; Ballet Theatre returned, bringing Youskevitch, favorite stars of the previous season, and new productions; Bruno Walter and Tauno Hanikainen were visiting conductors; Flagstad sang to a sold-out house; and, as if to tempt our operatic appetites further on the eve of the advent of New York's Metropolitan (April 21-26), Jennie Tourel and Patrice Munsel each appeared in Orchestra Hall concert.

Symphony Concerts

A fortunate combination of soloist, conductor, and composer marked the performance of Eric Korngold's concerto, commissioned and played by Jascha Heifetz, and already reviewed, as played by Heifetz in New York with the Philharmonic-Symphony. Every musical value throughout the performance of the concerto, was expressed in fullest measure by both Mr. Heifetz and the orchestra. Soloist, composer and conductor were accorded enthusiastic applause, and were recalled to the stage repeatedly. Heifetz was also heard in Bach's Concerto in A minor, played with the utmost purity of style, and the unfailing perfection with which his every performance is endowed. Orchestral numbers consisted of Wagner's Good Friday Spell, with all of its spiritual beauty brought forth, and Beethoven's Symphony No. 2. This infrequently heard work was given a truly classic reading, with loving attention to its beautiful second movement.

Guest Conductors

Guest conductors of the following week's concerts were Tauno Hannikainen, and Bruno Walter. Mr. Hannikainen, proved himself at the Tuesday concert, April 8, an excellent interpreter of Brahms, Haydn, Carpenter and Strauss, though the Tone Poem of the latter (Thus Spake Zarathustra), lacked some of the vitality and color usually heard in its performance. A well defined and musicianly reading was given Brahms' Variations on a Theme by Haydn, and a faithful orchestral accompaniment was an asset to the performance of Haydn's Concerto for Cello, with Dudley Powers, first cellist of the orchestra as soloist. While the performance was not an inspired one, it showed high musicianship and technical skill. John Alden Carpenter's Sea Drift was a welcome contribution to the program. This imaginative, programmatic piece was given a satisfying performance, and received hearty applause. Chicago's distinguished composer received a warm demonstration.

Bruno Walter made his second appearance as guest conductor of the Chicago Symphony, April 10 and 11, and was received with great enthusiasm. The distinguished conductor achieved remarkable results by simple, yet impelling means, whether in Haydn's enchanting "Oxford" Symphony, with the freshness and joyousness of its brighter movements, the tender warmth of the Adagio; or in the intense drama of Strauss's Don Juan. A notable performance of Mahler's Fourth Symphony, with Desi Halban as soloist, was given. Miss Halban's vocal, personal, and musical gifts were particularly well suited to the part.

Flagstad's Concert

If Kirsten Flagstad had misgivings as to her welcome on the evening of her

EUNICE STEEN LAMONT,
soprano, was a guest artist for the Scholarship Fund Musicale presented by Phi Mu Gamma National Allied Arts Fraternity, April 27, in the Chicago Musical College Little Theatre. Songs by Debussy, Cimara, Levitzki and Rachmaninoff comprised the artist's group. (Photo by Bloom, Chicago.)

Orchestra Hall concert April 11, when pickets paraded, they were soon dispelled when a capacity house greeted her with prolonged applause. Four songs by Beethoven, for the most part ungrateful ones, and the composer's Ich liebe dich, sung as an encore, were followed by Grieg's cycle Haugtussa, sung by request. In these songs Mme. Flagstad seemed in her element, with no trace of the nervousness which had been evident in her opening group. A group of American songs by Kramer, Barber, Griffes, Edwin McArthur (the artist's excellent accompanist) and Tyson, were sung beautifully. Following a group of lieder by Brahms and Hugo Wolf which closed the program, Mme. Flagstad responded to the unusually hearty applause of her audience with encores.

Artur Rubinstein Returns

Except for Stravinsky's Sonata in three movements from Petrouchka, and Poulenc's Napoli suite, the third recital program given this season by Artur Rubinstein was a conventional one in appearance, though not so as conceived and executed by this great pianist.

Ballet Theatre Makes 2nd Appearance

Making its second appearance of the season here, Ballet Theatre opened April 7 in Chicago's Opera House for 17 performances (22 ballets), under the sponsorship of Lucia Chase (also principal ballerina), and Oliver Smith, with Anthony Tudor as artistic administrator, and Max Goberman, musical director. Outstanding contributions made by the company were the presentation of two novelties, Facsimile and Les Patineurs; new versions of Giselle and Pas de Quatre; featured stars including Igor Youskevitch, (new to Chicago audiences), Nora Kaye, Alicia Alonsa, Chicago's own John Kritza, Hugh Laing, Dimitri Romanoff and Michael Kidd, with an impressivee list of soloists; and beautiful costuming, and highly admirable stage and lighting effects.

Romolo de Spirito at Mandel Hall

An unusually interesting recital by Romolo de Spirito, tenor, under the sponsorship of the Renaissance Society of the University of Chicago, was presented at Mandel Hall on April 4. Mr. de Spirito displayed a voice well adapted to the performance of art songs, good judgment in the use of pianissimo and falsetto, and excellent diction. Interest centered in the works of contemporary composers, of which the best were settings of Spanish verses by Paul Bowles, and of French texts by Virgil Thomson and Rudolph Ganz. Compositions of Satie, Poulenc, and Marcelle de Manziarly were also highly effective. Carrington Welch was Mr. de Spirito's expert accompanist. W. M. S.

Jennie Tourel in Recital

In her first Chicago recital at Orchestra Hall on April 15 Jennie Tourel scored a well-deserved triumph. In brilliant voice, she sang with perfect diction in five languages; and exhibited equal authority in the coloratura of Rossini, the subtleties of Debussy and Poulenc, and songs of Rachmaninoff and Gretchaninoff. Not the least of her achievements was to dignify with her artistry trivialities of Hageman and of Leonard Bernstein. The accompaniments of George Reeves were unusually able and assured. W. M. S.

Russian Trio in Final Concert of Season

The Russian Trio, Nina Mesirow-Minchin, director, was presented April 2, in the final concert of the season and the last to be given at the Arts Club, which after 15 years is giving up its present quarters in the Wrigley building at the end of the season. A new location has

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not yet been found. The trio presented by request, the Brahms' C minor, Op. 101, and the Arensky D minor, Op. 32. The artistic gifts of the ensemble combined to set forth performances of both trios which were of uncommon beauty. An overflowing and appreciative audience attested the pride which is felt for the valuable contribution which the trio has made not only to the Arts Club, but to the city of Chicago as well. Future engagements of the Russian Trio include a concert in Milwaukee April 8, and a summer tour (all return engagements) opening July 7, at the University of Kansas, and closing in Minneapolis, July 21, at the University of Minnesota.

Ganz Conducts Young People's Concert

The Sixth Young People's Concert of thee season to be conducted by Rudolph Ganz, with the Chicago Symphony Orchestra, April 15, was chosen to represent Humor in Music. Mr. Ganz's charming way with his young audience brought delightful response as appropriate and entertaining remarks introduced the descriptive pieces programmed. Of especial interest were Mr. Ganz's The Flea, an excerpt from his Animal Pictures; Ethel Brown Stout's The Scissors Grinder; and Prokofieff's Peter and the Wolf, with George Kuyper as narrator, lending such realism to the story as to evoke exclamations from the children. Other works were of Wolf-Ferrari, Haydn, Moussorgsky, Rimsky-Korsakoff and Cailliet.

Maud-Key Shelton Active

Recent programs given by Maud-Key Shelton, soprano, include those for the Woman's Auxiliary of the Wesley Memorial Hospital at the Methodist Temple; musicales in the homes of Mr. and Mrs. Robert Maxon, Chicago, and Mr. and Mrs. Edmond Strothman, Barrington, Ill. and a concert in the city auditorium of Newton, Kan. Works of Peri, Scarlatti, Verdi, Szulc, Wekerlin, Poldowski, Debussy, Weber, Malaskin, Rachmaninoff, Weingartner, Strauss, and a group of American songs by Warren, Carpenter, Bridge, and one by Sjoberg, composed the program.

Robert Macdonald to Present Bach Magnificat

Robert Macdonald will present Bach's Magnificat in D, May 25, at 4 p.m., at the Church of the Atonement, where he is organist and choir director. Professional singers participating are: Elizabeth Biro, Dorothea Brodbeck, Kathrine Harvey, Ruth Hendry, Laura Howardson, Ethel Jones, Nancy Brown King, Elma Loomis, Louise Mangan, Olga Oden, Elsie Oldenburg, Audrey Paul, Alice Phillips, Carole Stafford, Carol Smith, Ella Steele, Marguerite Whitehill, Lois Wiley, Paula Zware, Thomas Burdick, Elmer Carequist, John Haner, Henry Pell, Theodore Roupas, Earle Tanner, John Tolbart and Harvey Waggoner. Irene Albrecht will be assistant to Mr. Macdonald.

Blythe Owen Works Heard

Compositions of Blythe Owen, recently heard, include performances of a Sonata for Violin and Piano, at a musicale given by the National Association for American Composers and Conductors in New York and at Lutkin Hall, Northwestern School of Music, Evanston, Ill.; Quintet (2 violins, viola, cello and piano) and two songs for soprano, Out of the Depths, and Rise, O My Soul, presented at a musicale at the Cosmopolitan School of Music recital hall. Miss Owen was at the piano in these numbers and in the Brahms Piano Quartet, Op. 25, which completed the program. The composers' Recessional, All Nature Now Rejoices, was presented at Solemn High Mass at the Church of the Ascension.

Chicago Park District Opera Performances

The Chicago Park District Opera and Operetta Guild gave three performances of Carmen during April in Austin Town Hall, Hamilton park, and Palmer park. George Lawner was the conductor, and John Daggett Howell, the stage director. Leading roles were sung by Joyce Duskin, Carl Chevedden, and Otto Slatinsky in the 1st performance; Lorraine Quinn, Carey Sparks, and Arlo Tatum in the 2nd; and Carol Smith, and Messrs. Chevedden and Slatinsky in the 3rd.

Norman Kling Presents Pupils

Artist students of Norman Kling, assisted by Howard Karp, pianist, pupil of Isadore Buchhalter, were presented in song recital in Curtis Hall, Fine Arts Building, recently. Those participating were: Geraldine Cascio, Richard Holda, Lila Volakakis, Virginia Olson, Harry Purcell, Shirlee Johnson, Wally Law, Miles Stuart, Mary Ellen Regan, Jerry King, and Lorraine Fortune. Thomas Sailor and Thomas Roberts were the accompanists.

Hazel Peterson in Lecture-Recital

Hazel Peterson, of the artist faculty of Bradley University School of Music, was presented, April 20, in a lecture-recital, "Don't be an Isolationist in Your Language." Songs by Montana Menard, Bainbridge Crist, Debussy, Hugo Wolf, Sjoberg, Schubert, John Alden Carpenter, and Brahms, served as musical illustrations.

Roosevelt College Notes

Recent recitals given by artist faculty members and visiting artists include those by Marion Hall, pianist; Agatha Lewis, soprano; David Moll, violinist, and Richard Beidel, cellist, in a concert of ensemble music with works by Grétry, Debussy, Ravel, and the Trio in A minor, Op. 50, by Tchaikowsky; David Moll, with Marion Hall at the piano; Eleanore Bartlett, pianist, and Joseph Metzger, baritone, in joint recital; and Camille Nickerson, of the Howard University music faculty, in a program of Creole songs.

Among several student recitals heard within the past month was the one given April 9, featuring the college chorus, Peter Page directing, in works of Schubert, Wagner, Deems Taylor, Lev Knipper, Hindemith and a Cuban Song, Under the Silver Stars.

Frederick Schauwecker has been announced as guest instructor in accompanying and vocal coaching during April, May, and June. Mr. Schauwecker has recently completed an extensive tour with the Swedish tenor Jussi Bjoerling.

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San Francisco Opera to Give 50 Performances

SAN FRANCISCO.—The schedule for the San Francisco Opera Company next fall includes 50 performances, in its 25th anniversary year. Of these, 22 will be in this city, three each in Seattle and Portland, Ore., before the opening of the local season (Sept. 16 to Oct. 19), during which two operas will be sung in Sacramento and one in San Jose. Thirteen postseason hearings will take place in Los Angeles and one in Pasadena. The repertoire will add Louise and La Gioconda, and will introduce a number of new singers, the general director, Gaetano Merola, announces.

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LOS ANGELES Novelties On the Coast

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

A magnificent presentation of Rachmaninoff's choral symphony, The Bells, was given under the baton of Jacques Rachmilovich with the Santa Monica Symphony augmented by the Choir of the First Methodist Church of Hollywood in Barnum Hall, Santa Monica, April 19. Rachmilovich achieved some stunning effects, conveying the dramatic message of the Poe poem with stirring intensity. Crisp attacks and finesse of dynamic shading marked his interpretation.

The 70-voice choir sang superbly to demonstrate the fine training of its mentor, Dr. Norman Söreng Wright and show an assured dynamic range from a delicate pianissimo to a full throated enthusiasm. Three promising young singers Carmen Prietto, soprano, Breece Westmoreland, tenor, and Stephen Kemalyan, baritone, were heard in the solo roles. Rachmilovich also gave a lively reading of the cheerful Fete Populaire from Kabalevsky's opera. Colas Breugnon, and the delightful Masquerade Suite by Khatchaturian. The violin solo in the Nocturne from the latter was exquisitely played by the orchestra's concertmaster, Joachim Chassman.

Craven to Conduct Mass Choir

Carl Craven has been named director of the Mass Choir of Hollywood. Mr. Craven conducted the group at its first Easter Dawn service at the McKinley's Home for Boys, a concert which led to the establishment of the choir as a permanent organization.

Toch Premiere by Philharmonic

A trip to Arizona caused us to miss the Philharmonic Orchestra concert. The consensus of opinion was highly enthusiastic over Alfred Wallenstein's conducting the Schubert 7th Symphony and Witold Malcuzynski's pianistic performance of the Chopin F minor Concerto. Wallenstein also pleased with his interpretation of Milhaud's Suite Provencale.

Of special interest at the Philharmonic Concert of April 10 was the premiere of Ernst Toch's Music for Orchestra and Baritone Op. 60. The text is based on two poems of Rainer Maria Rilke, from The Book of Hours, and is largely in devotional mood. The extremely difficult vocal line, which demanded instrumental accuracy of intonation, was magnificently sung by Paul Keast. Most of the time, voice and orchestra were in antiphon. The work is striking in character.

On the same program, David Frisina, concertmaster of the orchestra, was violin soloist in the Sibelius Concerto, interpreted with authority and admirable taste. Wallenstein gave a delightful presentation of the Haydn Symphony in D Major, No. 104, and concluded with a romantic exposition of Tchaikovsky's Romeo and Juliet Fantasy-Overture.

BETTY JAYNES AND FRANK R. BRUNI, president of Florentine Gardens, Hollywood, as the young soprano signed a contract for appearances there.

Sayao Sings

Bidu Sayao drew a large and enthusiastic audience to the Philharmonic Auditorium for her concert of April 8, and rewarded them with a unhackneyed program, exquisitely delivered. Two arias from Mozart's Marriage of Figaro and others from Donizetti's Daughter of the Regiment, Grétry's Zemire and Azor, songs by Cesti, Fauré, Debussy, Charnley, Duke, Bernstein and Hageman, and an intriguing set of five Brazilian folk songs arranged by Braga, comprised the list. Le Nelumbo was applauded to repetition and Berstein's clever children's songs were whimsically done. Milne Charnley contributed impeccable piano accompaniments.

Jakob Gimpel Heard

Jakob Gimpel's concert in the Philharmonic Auditorium, April 9, proved one of the outstanding pianistic events of the season. Gimpel delivered a formidable program in the grand manner, displaying brilliant technique, appealing tone and superb control of dynamics. Karol Rathaus' Four Studies after Domenico Scarlatti proved a unique combination of ancient concept and modern development. Schumann's Phantasy was given romantic appeal, without ever descending to sentimentality. Gimpel's interpretation of Scriabine's Fifth Sonata was a scintillating display of virtuosity, followed by three well-contrasted Etudes by Rachmaninoff, Liszt, and Mendelssohn.

Heifetz Acclaimed

Jascha Heifetz played what he avers will be his last public appearance until 1949 at the Philharmonic Auditorium, April 16, and a packed house vociferously acclaimed his performance. He began with the Vivaldi-Busch Suite and a Brahms Sonata, the latter affording excellent opportunity for accompanist Emanuel Bay to show his fine pianistic

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cooperation. Heifetz is much to be commended for presenting an American group of works by Susan Dyer, Alan Shulman, Jacobi and William Kroll which drew an emphatic response. A brilliant climax was provided by Franz Waxman's skillful Carmen Fantasy after Bizet. The Intermezzo from Goossens' Sonata No. 2, the Saint-Saens Havanaise, and the Bach Chaconne were also programmed.

Tibbett Returns

Lawrence Tibbett returned to the Philharmonic Auditorium, April 12, for his first recital appearance here in several years, and was warmly welcomed by his admirers. He began with Handel and Mendelssohn excerpts to organ accompaniment, continued with Strauss, Brahms and Schubert lieder, Valentin's aria from Gounod's Faust, and proceeded to characterful interpretation of songs by Aiken, Rachmoninoff, Tchaikovsky, Dvorak-Fisher, Carpenter, Harris and Hageman. Edward Harris accompanied at both piano and organ and contributed a solo group of Debussy items.

Amparo and Jose Iturbi

The Philharmonic Auditorium was packed to the doors for the duo-piano recital of Amparo and Jose Iturbi on April 11, the first occasion on which the pair have been heard here together. High-light of the program was an exquisite performance of a Mozart Sonata. Arrangements by the Iturbis of De Falla's Ritual Fire Dance, Gershwin's Rhapsody in Blue (providing alternate cadenzas for each performer) and the favorite Chopin A-flat Polonaise, Infante and Chabrier items and a rather banal suite by J. Clarence Chambers also were presented.

Arrau's Piano Program

Claudio Arrau gave a well-played piano program in the Philharmonic Auditorium, April 15. His appealing tone was admirably demonstrated in Schumann's Faschingsschwank aus Wien, and his technique in the second book of Brahms' Variations on a Theme by Paganini. He also gave an excellent account of a Mozart Sonata and selections by Brahms, Mozart, Faure, Debussy, and Robert Palmer, and concluded in the proper Spanish-American vein with items by Albeniz and Granados.

Adele Marcus in Prokofieff Work

Adele Marcus who has neglected Los Angeles for several years, offered a beautifully played piano program in the Philharmonic Auditorium, March 31, under the auspices of the Los Angeles chapter of Hadassah. She demonstrated assured virtuosity in Prokofieff's appallingly difficult Seventh Sonata, and performed Beethoven and Brahms with commendable authority. Interpretations of Albeniz, De Falla, Scriabine, Chopin and Liszt selections were delivered with finesse and charm.

Lillian Rose at Keyboard

Lillian Rose gave a splendidly played piano concert at the Beverly Hills Hotel, April 16, again showing a luscious tone supported by sound technique and interpretative artistry. The program was warmly applauded from the opening Scarlatti Sonata and the Bach Chromatic Fantasie and Fugue to its final Chopin group of the Ecossaises, Berceuse, and Andante and Grande Polonaise. In between were selections by Debussy, Albeniz-Godowsky, Levitzki, two Scriabine Preludes, the present writer's Russian Waltz, and the jolly Shostokovich Polka.

Samuel Ball Students Appear

Two artist piano students of Samuel Ball heard in recital were Barbara Biehler on March 30 and Jo Anne Connor, April 10. Miss Biehler proved a serious young pianist of decided talent who gave thoughtful expression to a program of numbers by Schütt, Schubert, Liszt, Debussy, Saunders, Leftwich and Chopin. Miss Connor proved a promising recruit to the concert stage showing well-grounded technique and interpretative charm in a program by Beethoven, Brahms, Chopin, Debussy, Ravel and Shulz-Evler.

Lillian Steuber in Benefit

Pianist Lillian Steuber displayed her fine artistry in a benefit concert for the Philharmonic Orchestra Continuance Fund in Bovard Auditorium, April 9. She included the Appassionata Sonata of Beethoven, presented Moussorgsky's Pictures at an Exhibition with admirable dramatic effect and gave an artistic exposition of four of Debussy's Preludes, the Bach Italian Concerto and a Chopin group.

Betty Jaynes at Florentine Gardens

Producer Frank R. Bruni presented Soprano Betty Jaynes in his new Florentine Gardens show with the dignity of a formal concert appearance, and the patrons applauded vociferously to demand encores until given the traditional concert hint of turning on the lights. She displayed a velvety tone and engaging personality, making every word of her texts delightfully clear. Highlights of her appearance were the Jewel Song from Gounod's Faust, and the Bach-Gounod Ave Maria. She also sang Les Filles de Cadix and half a dozen lighter selections, as well as light opera duos with emcee Bill Roberts. Other highlights of the show included polished dancing by Maarcya and Rene Gunsett, and hilarious comedy by Pinky Lee. Conductor Emil Baffa contributed excellent musical support with his well-trained orchestra.

18th Century Music at USC

A festival of Eighteenth Century Music was presented by the Allan Hancock Foundation and College of Music at the University of Southern California April 14, 15, and 16. The first two evenings were devoted to Chamber Music skillfully played by Alice Ehlers, harpsichord; Anton Maaskoff, Lisa Minghetti, Glenn Swann, violins; William Vennard, bass, and Catherine Manning soprano. Climax was the effective presentation of Bach's St. Matthew's Passion with the University Chorus displaying its fine training under the direction of Charles C. Hirt, and the University Orchestra under the firm baton of Ingolf Dahl.

Joint Recital

Two highly promising young artists, Pianist Barbara Culver and Baritone Leslie Bennett, combined their talents in a pleasing program in the Assistance League Playhouse March 30. Miss Culver showed appealing tone and facile technique in the Beethoven Sonata, Op. 78, a Bach group, and an enjoyable American group that showed her own compositional talent in a Dance of the Moths, as well as numbers by Mary Carr Moore, Griffes, Guion, and Ethel Leginska. Bennett showed to advantage in Eri Tu and a vocal list that included Purcell, Handel, Schumann, Liszt, Arensky, Malotte and Barber.

The Season in Arizona

In a short jaunt to Arizona, we had an opportunity to see a little of the music seasons being given in Tucson and Phoenix. Baritone Thomas L. Thomas

(*Continued on page 26*)

ALTON JONES

"IN A WELL BALANCED PROGRAM HE AGAIN SHOWED HIS CONSIDERABLE TALENT AS AN INTERPRETER, HIS CLEAN TECHNIQUE AND KEEN SENSE OF STYLES." —N. Y. World-Telegram

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Hollywood

(*Continued from page* 11)

Patterson Greene, who is both music and drama critic of the Los Angeles Examiner, has been receiving many congratulations from those who have seen his play, Papa Is All, which has been running at the El Patio Theater in Hollywood. The play deals with a Mennonite family in Pennsylvania.

•

The Coleman Chamber Music Association, which has presented the Coleman Chamber Concerts in Pasadena for many years, is holding its first annual chamber music competition. The award for the winner consists of cash prizes and the distinction of appearing before the public May 11 at the Pasadena Community Play House.

•

Helena Lewyn, who has presented several of her piano students in private recitals during the winter months, has two repertory groups of students who meet regularly to play for each other. During the season she has had four radio programs over the Birkel-Richardson KXLA hour and has presented David Karol in the Mozart Concerto, Edward Young in a Beethoven Concerto, and Joy Freeman in Bach and Beethoven works. Her advanced pupils will be heard in recital in the Assistance League Play House in June.

•

Our recent mention of Ernst Katz as a left-handed conductor brings a response from violinist-teacher Adolph Pick. He declares that he saw Siegried Wagner conduct with his left hand in a concert in Prague in 1894-5, but is not sure whether he customarily conducted with his left hand or simply did so on occasion. Pick says that during his long career as a concert violinist and a conductor in Europe and America, this was the only occasion he recalls when a conductor used the baton in his left hand throughout the concert. He lived in Chicago for a number of years, but is now a valued member of the Los Angeles musical fraternity, the teacher of Israel Baker and other prominent violin artists.

•

Sigurd Tor, who has been dividing his time between pictures in Hollywood and concerts in Sweden, is again off to his native land to sing a series of summer appearances under the auspices of the Swedish Folk Park Commission.

•

Aldo Franchetti has been taking a leave of absence from his work at the Warner Bros. Studios to conduct some of the San Carlo Opera performances on tour. He is now on his way East and may take up the baton for this company in New York and Chicago.

•

Maestro Pietro Cimini has removed his voice studio to a new and more convenient location, 912 Crenshaw Boulevard. He himself designed the studio special addition to his home.

•

Duo-pianists Edward Rebner and Theodore Saidenberg have introduced a new work written especially for them by Hugo Friedhofer, recent Academy Award winner. The work is called Antiphonal and is in classic form with modern treatment.

Rebner, who is official pianist at the Samuel Goldwyn Studios, has just finished a transcription of the Bach chorale, Awake Us, Lord, and is now working on his second woodwind composition.

•

While in Tucson, Arizona, the writer had the pleasure of attending a recital of the Tucson Boys' Choir under the direction of Eduardo Caso. One of the most striking things was the admirable discipline preserved. The group is entirely bilingual, as all the youngsters speak Spanish as well as English. The organization has more than a civic value, and has been well received in various communities throughout the West.

•

Sigurd Frederiksen has composed a Concerto for cello and orchestra which will be introduced by his wife, Antoinette Frederiksen, at a coming concert of the Glendale Symphony Orchestra. Mrs. Frederiksen is first cellist of that organization under the baton of Scipione Guidi. The preview of the new concerto reveals it of lyric character, with a very difficult yet also highly grateful solo part. It should prove a valuable addition to the limited repertory for the instrument.

•

Speaking of concertos, Duci de Kerekjarto has written one for his own instrument, the violin, which is one of the most difficult we have ever heard, while still retaining melodic appeal. It has tremendous emotional sweep and power and should delight those virtuosos who are able to cope with its difficulties.

•

Concert artists have begun their seasonal tours in various places throughout the country. Martha Locker, soprano, is starting in an unusual spot. It happens to be Alaska.

"MUSIC QUEEN."
Rita Hayworth, star of the forthcoming Columbia Pictures film Down To Earth, has been selected as the official "Music Queen" by the National Association of Music Merchants, as a reminder that National Music Week will be observed from May 4 to 11.

When Rachmaninoff's choral symphony, The Bells, had its first western presentation under the baton of Jacques Rachmilovich with the Santa Monica Symphony, April 19, one of the composer's best friends was in the audience. He is Dr. Serge Bertenson, whose father was physician to Tchaikovsky and Mussorgsky, and who grew up in the musical atmosphere of that era in Russia. Bertenson declared himself highly enthusiastic over Rachmilovich's interpretation and the superb singing of the choir of the First Methodist Church of Hollywood, trained by Dr. Norman Soreng Wright.

Los Angeles

(*Continued from page* 25)

appeared in the Temple of Music and Art in Tucson, March 28, under the auspices of the Saturday Morning Musical Club which long has been the center of Tucson's music under the skillful management of Mrs. Elisabeth S. Healy. The acoustically excellent hall was crowded with an appreciative audience which palpably enjoyed Thomas' characterful singing.

We also heard the Tucson Boys' Choir which has developed into an extraordinarily fine group under the authoritative direction of Eduardo Caso. The boys obviously like singing quite as much as the audience, gathered in the Florence High School Auditorium, enjoyed hearing them. The combination meant a jolly time for all concerned. The program varied from Old English and Germanic items to light selections by Friml and Hill and a cheerful Mexican Medley. Enroute were included Mendelssohn, Schubert, O'Hara and Rimsky-Korsakov items.

In Phoenix we heard Sigmund Romberg and his traveling troupe in their appearance at the High School Auditorium under the auspices of Mrs. Arthur E. Linde, who is the hub of musical activities in her community. Romberg directed his orchestra with a pleasing air of informality and introduced a number of light classics as well as excerpts from his own popular operettas.

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CINCINNATI: Busch Named Festival Head

CINCINNATI.—The Board of Directors of the Cincinnati May Festival Association made a very happy choice in appointing Fritz Busch as the conductor of the May Festival in 1948. Mr. Busch came to Cincinnati to lead a rehearsal of the Festival Chorus on April 8. It has been rehearsing for some time under the baton of the new choral director, Sherwood Kains.

The Cincinnati Symphony returned from its tour of the South in April, and gave a concert at Music Hall under André Kostelanetz. The program consisted of Bach's Ein' feste Burg; Tchaikowsky's Nutcracker Suite and Romeo and Juliet Fantasie Overture; Suite from The Three-Cornered Hat by De Falla; Debussy's Clair de Lune, orchestrated by Kostelanetz; Slaughter on 10th Avenue by Richard Rodgers; and the Symphonic Story of Jerome Kern, arranged by Bennett. Mr. Kostelanetz responded to prolonged applause with several popular encores.

Goossens Presents Novelties

Eugene Goossens returned to the podium for the concerts on April 11 and 12. The concert opened with a most successful performance of his own Concertino for Double String Orchestra. As soloist, Eleanor Steber displayed a voice of great beauty and remarkable control in airs from Handel's Acis and Galates, Verdi's Otello and Ernani. Her pianissimo in Desdemona's Salce, Salce was a delight. Dr. Martin G. Dumler, Cincinnati composer, was represented by Four Ballet Scenes, a charming group of intricately orchestrated dance rhythms. Beethoven's Symphony No. 8 and the familiar Polka and Fugue from Weinberger's Schwanda completed the list.

The Cincinnati Chamber Music Society presented the Pasquier Trio in a beautiful program in Schmidlapp Hall on March 30. The Pasquiers are well-known to Cincinnati musiclovers as an ensemble of the greatest perfection, and a large audience gave enthusiastic acclaim to the trio. The Mozart Divertimento opened the program, followed by the Reger Trio, Op. 141-b, and three charming pieces for trio by Pierné. Two encores, Toccatas by Stradella and Scarlatti, left their listeners regretful that the evening was at an end.

Nicholas Orloff, Russian pianist, was presented at Taft Auditorium by the College of Music of Cincinnati on April 9 and was enthusiastically received by a large, representative audience. Mr. Orloff's splendid technical facility was evident throughout the program, consisting of the Scarlatti Capriccio, Franck's Prelude, Fugue, and Variation, Schumann's Etudes Symphoniques, a group of Chopin, a Liadow Prelude, and Balakirew's Islamey. The College of Music is to be congratulated on making it possible for students to take master classes with this artist.

Conservatory Marks 80th Year

The Conservatory of Music is celebrating its 80th anniversary with a series of concerts and a service at Christ Church. The opening concert, on April 8, was an orchestral program under the direction of Dr. C. Hugo Grimm, with the following students as soloists: Arthur Darack in Beethoven's Emperor Concerto; Jacqueline Fischer, contralto, in Saint-Saens' aria Amour, viens aider; and Carl Petkoff, flutist, in a beautiful poem for flute and orchestra by Griffes. Dr. Grimm's Character Sketch, Abraham Lincoln, was admirably played by the student orchestra of the Conservatory.

The musical service at Christ Church on April 9 included a work by a Cincinnati composer, Three Chorales on Original Themes by John Haussermann, Jr., a Conservatory graduate. Participating in the program were Parvin Titus, organist; Arthur Bowen, cellist; a string quartet composed of the following students: Carl Rubinoff, Lois Wolfe, Edwin Moyers, and Mary Ann Yoder; and the Conservatory Madrigal Singers under the direction of Willis Beckett. The Rev. Nelson M. Burroughs in an address lauded the vision of the founder of the Conservatory, Clara Baur, whose work was carried on in the same fine spirit by her niece, the late Bertha Baur.

The Conservatory Concert Band gave a concert under the direction of Dr. Frank Simon on April 10, at which the soloists were John Alexander, tenor, and Aldean Harper, Martha Awkerman, and Jean Meyer, cornets.

A musicale held that same afternoon at the home of Dr. and Mrs. William T. Semple presented a program by Robert Goldsand, pianist, member of the Artist Faculty of the Conservatory.

College of Music Events

The Cincinnati College of Music has had the customary series of voice, piano, and instrumental recitals. One particularly interesting concert of chamber music is to be given in the Odeon on June 3. Chamber music has been highly developed at the College during the past two years by Sigmund Effron, member of the Artist Faculty and concertmaster of the Cincinnati Symphony. The program will consist of string trios, quartets, and quintets and is the final event of the series. Mr. Effron's ensemble includes 25 violinists from his own classes and those of John Beroset and Carlo Mastropaolo.

The College of Music announces that its Commencement is to be held on Thursday evening, June 5.

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YOUNG PRIZEWINNER AND MENTOR.

Julian Patrick (left), baritone, with his teacher, Robert Powell, member of the voice faculty of the Cincinnati Conservatory of Music. Mr. Patrick is winner of the men's voice division of the Ohio Federation of Music Clubs contest held in Columbus on March 14, and of the state contest for the Paul Lavalle Scholarship, which enabled him to enter the Great Lakes District Contest of the National Federation of Music Clubs, which he won on March 29. He also was selected by the judges to appear in concert at the biennial convention of the NFMC in Detroit. Again competing in the Paul Lavalle Scholarship contest, Mr. Patrick won for the second time, and is now entitled to enter the finals. In addition, he is to give a concert before the Ohio Federation state convention in Dayton on May 14.

Guggenheim Awards Made To Musicians

The John Simon Guggenheim Memorial Foundation announces the award of 122 fellowships. Those for creative work in musical composition went to Jerome Moross, Los Angeles; Alex North, New York; Edward Toner Cone, Princeton, N. J.; Louise Juliette Talma, assistant professor of music, Hunter College; Harold Samuel Shapero, Newton Center, Mass.; Gian Carlo Menotti, Mount Kisco, N Y.; Ross Lee Finney, professor of music, Smith College and Mount Holyoke College; Samuel Barber, Mount Kisco, N. Y.; Research into musical history will be carried on by five fellows: Dr. Dragan Plamenac, musicologist, Woodside, N. Y. (an edition of the collected works of Johannes Ockeghem, 15th century composer, whose work is a decisive connection between the music of the Middle Ages and of modern times); Dr. Walter Howard Rubsamen, assistant professor of music, University of California (a historical and stylistic study of the music of the 18th century ballad operas in England and the United States); Elaine Lambert Lewis, writer, New York (a book on the folksongs of New York City); Dr. Helen Margaret Hewitt, associate professor of music, North Texas State College (studies of secular choral music of Italy in the 15th century); Dr. George Herzog, assistant professor of anthropology, Columbia University (a book on music in primitive cultures). Charles Edward Weidman, dancer and choreographer, has received a fellowship. Alfred Victor Frankenstein, art and music critic of the San Francisco Chronicle is also a recipient, to write a book on William Michael Harnett, American still-life painter, 1848-1892.

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Up and Down the Guild Keyboard

LaSALLE SPIER, chairman, who is responsible for the large NGPT chapter in Washington, D. C. Mr. Spier is active as composer, pianist, teacher, and adjudicator.

The National Guild of Piano Teachers has started a survey of members on questions of current interest; findings will begin appearing next month.

The Guild was represented at the UNESCO conference in Philadelphia by Elizabeth Gest.

The New York auditions of the Guild will have many out-of-town judges. There is an overflow of registration, additional rooms have been engaged, and new centers established in nearby towns.

Guild members are especially pleased with renewals of college scholarships to H. S. diploma winners. Rollins College, Winter Park, Florida, has two, to be announced in June.

Some advance dates of appearances of interest to Guild members are:

Mrs. Henry Hadley, chairman of reception for American Association for Composers and Conductors, Waldorf-Astoria, New York, May 15.

Rose Raymond, eighth New York Town Hall recital, May 18.

Edward Margetson, Stella McPherson, Town Hall, May 18.

Associated Music Teachers, Town Hall, May 25.

Goldie Taylor, Ohio State Music Teachers Convention, June.

Ella Connell Jesse, Oregon State MT Convention, June.

Bernice Frost, University of North Carolina, June 9, and Webster College, St. Louis, June 14.

Virgean Estes, Ashville and Hendersonville, N. C., in August.

Edwin Hughes, South Carolina State College, Winthrop, June.

Most of the faculty members are giving courses for a period during the summer.

Szell Chooses Two Apprentice-Conductors for Coming Season

CLEVELAND. — Louis Gardner Lane of San Antonio, Tex., and Seymour Lipkin of Detroit have been chosen by George Szell to be apprentice-conductors for the 30th season of the Cleveland Orchestra, which opens late in September and continues for thirty weeks. The two winners were chosen from a group of six specially qualified applicants from different parts of the country who were interviewed by Mr. Szell at Severance Hall.

Louis Gardner Lane was born in Eagle Pass, Tex., in 1923. He has studied the piano since his eighth year and holds the degree of Bachelor of Music from the University of Texas where he studied theory and composition with the American composer, Kent Kennan. He has also studied composition with Bohuslav Martinu at the Berkshire Music Center. He was assistant bandmaster of the 463rd Army Air Forces Band during the war and has since been a tutor in music at the University of Texas. He has composed a flute sonata, a piano sonata, piano pieces, songs and other works.

Seymour Lipkin was born in Detroit in 1928. He is graduating this spring from the Curtis Institute where he is completing his sixth year of piano study with Rudolf Serkin. He has conducted the Curtis Student Orchestra for the past two seasons and served as coach in the opera department and with the Philadelphia Opera. He was a special student in conducting of Dr. Serge Koussevitzky at the Berkshire Music Center.

St. Louis Symphony's 67th Season Ends

ST. LOUIS. — The St. Louis Symphony Orchestra's 67th season closed with an ovation for Vladimir Golschmann, the conductor. Among the season's important features was the world premiere of Erich Korngold's Violin Concerto with Jascha Heifetz (since reviewed in New York performance by Heifetz and the New York Philharmonic-Symphony). Composer and soloist shared here with Golschmann in the performance, which brought a long demonstration of approval.

Artists appearing during the past several weeks were Ania Dorfmann, playing for the first time in St. Louis and giving the Beethoven C Major Piano Concerto a fastidious reading; Claudio Arrau, Chilean pianist, in an intense exposition of the Brahms B Flat Major Concerto, and Gregor Piatigorsky, whose playing of Strauss' Don Quixote and the Haydn Cello Concerto was outstanding.

The Principia Concert Course at Howard Hall presented Maggie Teyte in a song recital notable for fine taste. Trudi Schoop and Her Comic Ballet, brought by Entertainment Enterprises, was warmly welcomed after a long absence.

Four post-season concerts were given by the St. Louis Symphony under Edwin McArthur, who conducts the Municipal Opera during the summer. One program was devoted to Wagnerian excerpts, the other three to popular music and light classics. O. C.

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Casella Among Notables Lost by World of Music

ALFREDO CASELLA

ALFREDO CASELLA, 63, noted composer, pianist, conductor, writer and editor, died in Rome on March 3, according to advices recently received in this country. He had been ill for some time and had undergone three operations. Born in Turin, July 25, 1883, the son of a teacher at the Liceo in that city, he studied piano first under his mother, then on Martucci's advice went at 13 to study at the Paris Conservatoire under Diémer, Leroux and Fauré. He toured as a pianist in Europe, conducted the Concerts Populaires at the Trocadéro in Paris, and for three years headed a piano class at the Conservatoire. He succeeded Sgambati as teacher of piano classes at the Liceo di Santa Cecilia in Rome, 1915-23, served as music critic on Italian papers and contributed musical reports to periodicals in other countries. In 1917 he founded the Società Nazionale di Musica in Rome, afterward reorganized, which later became the Italian branch of the ISCM.

Casella's earlier works were noted for their rather dissonantal style; later, he tried to form a new Italian style based on the great Italian masters of the 17th century. He visited the United States several times, as pianist, lecturer and conductor, and appeared as interpreter of his own works in many European countries. His orchestral rhapsody, Italia, enjoyed international popularity. La Giara, a choreographic comedy, was given by the N. Y. Philharmonic in 1925 under Mengelberg, when the composer appeared as soloist in his Partita. His Scarlattiana was done by the same orchestra two years later under Klemperer. His Concerto Romano for organ and small ensemble had its premiere in New York in 1927. La Giara was later staged as a ballet by the Metropolitan Opera. Among his other prominent works were the Violin Concerto, played by Joseph Szigeti; and the opera La Donna Serpente (Rome, 1932). The opera La Favola di Orfeo had one performance in Venice in 1932. He had also written a secular oratorio, Il Deserto Tentato, heard in 1937. His later orchestral works included Introduzione, Aria e Toccata (1933), Concerto for piano, violin, cello and orchestra (1937) and Sonata a Tre (piano, violin and cello), 1938. He had toured in this country as a member of the Trio Romano just before World War II. A choral symphony on the Liberation of Italy is in MS. His last works are an edition of Bach's Well-Tempered Clavichord and Six Etudes de Concert and unfinished edition of Mozart's piano works. He had been awarded the first prize of $3,000 given by the Musical Fund Society of Philadelphia and the Coolidge Prize in 1938.

FELIX FOX, 70, concert pianist and teacher, died in Boston on March 24. He was of French-Silesian extraction and was born in Breslau, brought to Boston as a child and trained there and at Leipzig, also studying with Isidor Philipp on a Helbig Scholarship. In 1896-7 he appeared in concerts in Leipzig and in Paris, then returned to this country for further concerts. In 1898 he founded a piano school in Boston with the late Carlo Buonamici. He had long taught in a private capacity in that city. He was a Chevalier of the French Legion of Honor.

PAUL MORGAN, cellist, member of the well known Morgan family once prominent in the musical life of New York, died recently at Alicante, Spain.

OSBOURNE McCONATHY, 72, music educator, conductor and editor, died at his home in Pattenberg, N. J., on April 2. He was a prominent figure in the development of school music in this country.

CARL KINSEY, organist and former owner of the Chicago School of Music, died on March 28 in Hollywood. Mr. Kinsey for the last ten years was advertising salesman for the Los Angeles Times. His widow and a son and daughter survive.

ARTHUR SCOTT BROOK, 78, composer and organist, died in Atlantic City, N. J., on March 6. Born in Christchurch, New Zealand, he came to this country to become organist at Stanford University. He designed organs and was the composer of a cantata, Laudate Dominum, presented at the New York World's Fair by the Atlantic City Festival Chorus. His widow, two sons, a brother and two sisters survive.

BARONESS CHARLOTTE DE MENASCE, mother of Jacques de Menasce, composer, died in New York on March 6. She came to this country in 1941. Her husband, Baron Henri de Menasce, died in Alexandria last year.

PAUL KEMPF, 64, publisher and editor, died in a New York hospital on April 19 after a long illness. Born in Newark, N. J., he was graduated from the University of Pennsylvania, and after serving as a reporter on newspapers in Philadelphia and Newark, he served as managing editor of Musical America from 1905 to 1920, then became associated with the office of Fortune Gallo. From 1922 to 1935 he was owner and publisher of The Musician. In later years he had been a news editor on the New York Times. He is survived by his widow, a son, Paul, Jr., a sister and two brothers.

J. G. Paine Stricken Following Address at NFMC Meeting

DETROIT.—John Gregg Paine, general manager of the American Society of Composers, Authors and Publishers, was stricken at the finish of his address at the afternoon American Music forum of the National Federation of Music Clubs' convention here on April 23. He died later of a cerebral hemorrhage at Harper Hospital. He was 57 years of age.

Mr. Paine had received decorations and other honors from foreign governments for his work in the international performing rights field.

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Richard Bales Music Director Of Watergate Concerts

WASHINGTON, D. C.—Richard Bales has been named musical director of the National Symphony Orchestra for its summer season of 18 Watergate concerts, according to an announcement made by F. R. Finkenstaedt, president of the Orchestra Association. In recent years this series has not had a musical director, the program having been arranged by guest conductors. Bales, a graduate of the Eastman School and the Juilliard Graduate School, is musical director at the National Gallery of Art in this city, and conductor of its Sinfonetta. He made his debut as a conductor at the Watergate in 1935. The management is signing up artists and guest conductors for the series, which begins on June 19, with concerts on Sunday, Tuesday and Thursday evenings.

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N. Y. Concerts

(*Continued from page 15*)

maturity beyond his years. The program listed Beethoven's Sonata in F major, Mendelssohn's Concerto in E minor and pieces by Bloch, Kreisler, Debussy, Prokofieff-Heifetz and Mozart. A cordial audience demanded many encores. Gregory Ashman added to the success of the evening with his accompaniments. L. J. G.

Ana Relaño's Second Appearance

Ana Maria Ralaño, soprano, of Cuba, who made a Town Hall debut a year ago, returned for a second recital on April 17. Her program, in not too heavy a vein, included Spanish, German, French and English groups by Nin, Obradors, Schumann, Strauss, Hahn, Dupont, Hageman, Giannini, Puccini, de Falla, Turina, Villa-Lobos, Grever and Lecuona. Miss Relaño sang with considerable success. Her sizable audience rewarded her with enthusiastic applause and many bouquets. Frederico Kramer supplied able accompaniments. L. J. G.

Marienka Michna in Debut

A late season debut was that of Marienka Michna, pianist, on April 19, whose introductory list held Haydn's Sonata in C; that of Beethovan in B flat, op. 106; the first performance of Julia Smith's Sonatina, and pieces of Brahms and Debussy. Miss Michna is an artist of fleet technic and feeling for phrasing and rhythmic values. Interpretatively, she showed poetic endowment, although full development in this direction is still ahead of her. D. B.

Caroline Thomas with Orchestra

After a long absence from the local concert stage, Caroline Thomas, violinist, appeared on April 20 with a symphony orchestra under the excellent direction of Josef Bonime. She played Bach's Concerto No. 2 in E Major, Bruch's Concerto in G minor, and Wieniawski's Concerto in D minor. The program began with a performance by the orchestra of the Overture to Mozart's The Marriage of Figaro. Miss Thomas did her best playing in the slower sections of the concertos; notably in the Adagio of the Bruch work, she produced a sweet tone and gave an expressive reading. In passages requiring pronounced technical expertness, the playing was sometimes uneven and off pitch. The orchestra, led by the capable Mr. Bonime, gave fine support to the soloist and rendered a spirited performance of the overture. C. A. P.

Times Hall

Carmen Congdon, Contralto, Bows

Carmen Congdon, contralto, was heard in a debut recital of fine songs on April 7, her large, well-rounded voice and her uncommon interpretative ability combining to make the event one of high merit. Her classic works were duly impersonal and of utmost purity of line, while her romantic offerings held glow and vivacity. Brahms' Von Ewiger Liebe was particularly well felt, although not projected with the utmost ease. Arpad Sandor was invaluable at the piano. T. P.

Blanche Dvorak in Folksongs

A program of French and English folk songs was given on April 8 by Blanche Dvorak, French soprano. Endowed with a light, pleasing voice, well adapted to this medium, she sang with the requisite poignancy and awareness of dramatic values. Old English songs came first, then Chants des Alpes and Bergerettes, and French and French Canadian numbers. Emily Avery was at the piano. D. B.

Program by Inez Bertail

Inez Bertail's recital on April 9 presented the soprano in a tasteful program by Bononcini, Bach, Mendelssohn, Mahler, Chausson, Fauré, John Alden Carpenter, Maxwell Powers and Roger Quilter and two Irish songs arranged by Herbert Hughes. This list stressed the musicianship and thoughtful insight of the singer. Her voice, voluminous and extensive in range, betrayed some technical flaws; but the general impression was one of rewarding singing. Her accompanist was Milford Snell. D. B.

"Gay Color Tones"

Something new in Choral programs was presented on April 13 by the Gay Color Tones, a group of 17 Negro women under the direction of Edna Gay. Color was emphasized in the blue, peach and pink of the singers' gowns, lights were lowered or re-inforced according to the varying moods of the music. Vocally the work was accurate, pleasant in quality and interesting. The numbers were well within the scope of the small ensemble and included an arrangement of Grieg's Peer Gynt Suite, by Millard Thomas, spirituals and compositions of Malotte, Bach and Tchaikowsky. Edna Gay's deft handling of her singers was ably seconded by the accompanist, Mabel Harewood. M. C.

Doris M. Skipp, Soprano, Appears

Doris Miriam Skipp on April 15 offered a program of ambitious dimensions with signal success. This blind soprano's voice is high, even and expressive, as her interpretations are sensitive, searching and varied. In early classics she "held the line"; in selections of the romantic period she gave much emotionally—and with telling effect; in the more modern songs she distinctly created atmosphere. Her Caro Nome was brilliant; her Schubert Wohin was fraught with all the nostalgic possibilities; the ecstasy of her Depuis le Jour, from Charpentier's Louise, though chastely restrained, gave a decided thrill. Milford Snell, at the piano, was a ready and sympathetic assistant. T. P.

Roseville Singers in Devotional Works

The Roseville Singers, an a capella group, presented a concert of religious music on April 20 under the competent direction of Graydon Clark. The soloists were Walter Stubbs, baritone, and Shirley Bardin, soprano, both of whom were accompanied by Mr. Clark at the piano. The choir gave full-bodied renditions of the works they performed, with emphasis on precise rhythmical effects and clear diction. The program consisted of compositions by Bach, Gaines, Willoughby, Tschesnokoff, Gevaert, Clark, Jones and Kopolyoff. C. A. P.

Carnegie Chamber Hall

Effie Jeffories in Bow

Effie Jeffories, Canadian coloratura soprano, is a young and gifted vocalist of real promise. On April 5, she sang with musical understanding and her coloratura runs were on pitch. Fine work was exhibited in selections like the Swiss Echo Song by Eckert; Theme and Variations by Proch and the Voci di Primavera by Johann Strauss. One thought of the opportunities that such a voice might have in the radio field. William Hughes, substituting on short notice, provided excellent accompaniments at the piano. L. T.

Barbizon-Plaza Concert Hall

Gordon Myers, Baritone

Gordon Myers, a baritone well-known for his extensive radio and war work, on April 16 offered a program of comprehensive interest. His excellent voice was heard in songs from classical to modern; he showed excellent diction, command of languages, reverence for text and composer, and feeling for atmosphere. Brahms' Vier Ernste Gesänge were particularly impressive; Cimara's Fiocca la Neve, most graphic; and Hageman's The Donkey, most human. Eleanor Gough, at the piano, was highly intelligent and resourceful. T. P.

Mascagni Opera Guild Gives Trovatore

The Mascagni Opera Guild presented Verdi's Trovatore at the Community Center recently. The cast was June Kelly (Leonora), Alberta Masiello (Azucena), Alice Mack (Inez), Josef Christea (Manrico), Americo Iorio (Count di Luna), Bernard Beaudreau (Ferrando), Armando Sogno (Ruiz). Armando Aliberto conducted. Outstanding in the group was performance of Miss Masiello.

Now in its seventh year, the guild has presented Aida, L'Amico Fritz, Barbiere di Siviglia, the Bartered Bride, Ballo in Maschera, Cavalleria Rusticana, Carmen, Don Pasquale, L'Elisir D'Amore, Faust, La Forza del Destino, La Favorita, Hansel and Gretel, Lucia di Lammermoor, Madama Butterfly, Martha, Norma, Pagliacci, La Sonnambula, Traviata, Trovatore, Boheme. D. B.

Series at Metropolitan School

A Sunday series of seven lecture concerts is being given at the Metropolitan Music School. Three have taken place, and on May 4 Boris Voronovsky will speak on The Mighty Five of Russian Music; 11, Ann Dodge will conduct a Negro Jazz Forum; 18, Mr. Voronovsky has as his subject Russian Music: Tchaikovsky to Shostakovich; 25, Liu Liang-Mo lectures on The Songs and People of New China. All have musical illustrations.

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ACROSS THE COUNTRY

"Met" Draws Full Houses In Baltimore

BALTIMORE, MD.—The Metropolitan Opera Company played before two capacity audiences, including many standees, when it came to the Lyric for its annual spring visit. The season opened with a fine performance of Moussorgsky's nationalistic Boris Godounoff with Ezio Pinza as the troubled monarch. He naturally dominated the performance, the other principal roles of which were portrayed by Irene Jordan, Frances Greer, Robert Merrill, Richard Tucker and Francesco Valentino. Martha Lipton was particularly good as Marina and made quite a hit with the audience. Emil Cooper conducted and kept the great Russian opera moving at a spirited tempo.

The second night brought one of the world's great comic operas, Der Rosenkavalier, by Richard Strauss. Fritz Busch conducted and the outstanding performance was Risé Stevens as Octavian, a role she has made her own by reason of her excellent vocal and histrionic interpretation. Dezso Ernster made his first appearance here as the Baron but realized only a portion of the part's rich possibilities. Irene Jessner was the Marshallin and Nadine Conner, the Sophie. Thomas Hayward as A Singer did well with his one, but very lovely, solo.

Frederick R. Huber, local representative of the Met, announced that for the 19th consecutive year the opera company has appeared here without a loss and that plans are now afoot to bring the organization back next year for three operas. GUSTAV KLEMM.

National Symphony Novelties

WASHINGTON, D. C.—Hop-Frog, a new work by Hans Kindler, conductor of the National Symphony Orchestra, was presented on April 2 under the baton of Howard Mitchell, associate conductor. The concert also included a performance of the Piano Concerto in F Major, by Gian-Carlo Menotti, with Rudolf Firkusny as soloist.

Patrick Hayes will present four series here next season. Pianists include Claudio Arrau, Artur Schnabel, Gyorgy Sandor, William Kapell, Luboshutz and Nemenoff, Rudolf Serkin; singers, Ferruccio Tagliavini, Gladys Swarthout, Licia Albanese, Christopher Lynch, Miklos Gafni, John Charles Thomas with the Washington Choral Society, Louis A. Potter, director; in the string series, Nathan Milstein, Tossy Spivakovsky, Gregor Piatigorsky. The original Ballet Theatre will open the Hayes season on Sept. 25 and 26. In April of next year he will present the Royal Philharmonic Orchestra from London with Sir Thomas Beecham conducting.

Cleveland Orchestra Plans

CLEVELAND.—The Cleveland Orchestra, George Szell, conductor, and Rudolph Ringwall, associate conductor, announces for 1947-48 (its 30th season) 22 Thursday evening and 22 Saturday evening concerts. Charles Münch will be a guest conductor and soloists are: Rudolf Serkin, Joseph Szigeti, Artur Schnabel, Zino Francescatti, Leonard Shure, Joseph Knitzer, Robert Casadesus, Kerstin Thorborg, Set Svanholm, Rudolf Firkusny, Josef Fuchs, Beryl Rubinstein, Josef Gingold.

Mr. Szell, ending his season as musical director of the Cleveland Orchestra on April 19, held a three-day Columbia Recording session. He conducts the New York Philharmonic-Symphony on tour on April 29, Memphis; April 30, Louisville; May 1, St. Louis; and May 2, Chicago.

Mr. Szell then sails for England to direct performances of the London Philharmonic. After an early summer holiday in Switzerland he will go to Edinburgh, Scotland, to conduct the Glyndebourne Opera at the international Festival of Music and Drama. He will arrive July 24 for rehearsals. Between Aug. 25 and Sept. 13 he will do nine performances of Mozart's Marriage of Figaro and nine of Verdi's Macbeth.

Returning to the Philharmonic-Symphony as one of its conductors for 1947-48 Mr. Szell will appear for four weeks.

Columbus Philharmonic Schedules 50 Concerts

COLUMBUS, O.—The Columbus Philharmonic Orchestra, Izler Solomon, music director, announces 50 concerts for next season. Soloists engaged for 1947-48 are Artur Schnabel and Byron Janis, pianists; Erica Morini and Joseph Knitzer, violinists; Joseph Schuster, cellist; and Carol Brice, contralto. In addition to the regular 10-concert subscription series, the schedule calls for 20 Saturday night pops, featuring local artists and choir groups; 10 young people's concerts in local schools and 10 out-of-town concerts. In 1946-47, 27 compositions by Americans were played by this orchestra.

Between April 12 and July 16 Mr. Solomon will be guest conductor of the Pittsburgh 120-piece In-and-About Orchestra (outstanding talent from local high schools), the Chicago Women's Symphony, the Grant Park Symphony of Chicago and the Hollywood Bowl Orchestra.

Montreal Festivals Plan Outdoor Operas

MONTREAL.—The Montreal Festivals will open its summer opera season at the Molson Stadium here on July 23, with a performance of Aida, it is announced by Mme. Athanase David, president of the organization. The outdoor productions, which are to be presented in conjunction with the New York City Opera Company and with leading artists of the Metropolitan, will also include Manon on July 30, Madame Butterfly on Aug. 6 and Faust on Aug. 13.

The productions will be under the artistic direction of Laszlo Halasz, with Leopold Sachse as stage director and H. A. Condell as scenic designer.

Eastman Students Stage Pinafore

ROCHESTER, N. Y.—The Student Association of the Eastman School of Music gave three performances of Gilbert and Sullivan's H. M. S. Pinafore recently. The orchestra was made available through the courtesy of the local musicians' union. Harry John Brown was the musical director, and the dramatic production was under Mary Gardner and Sherwin Levine. The alternate casts included: Shepard Ryman and Samuel Jones, Sir Joseph; Robert Waterstripe and Sherwin Levine, Corcoran; James Foglesong and Tedd Puffer, Ralph; Paul Parmelee and David Meyers, Deadeye; Marian Benedict, Buttercup; Gretchen Rhoads and Frances Slack, Josephine; Karolyn Sage and Grace Olsen, Hebe; Donald Crim and Philip Scalise, Boatswain. The reception was an enthusiastic one, particular plaudits going to Miss Benedict for her able reading of Buttercup and to Miss Rhoads for her vivacious performance and fine singing as Josephine. J. T.

New Orleans "Pops" Invite Balaban

NEW ORLEANS.—Emanuel Balaban, former conductor of the Ballet Russe de Monte Carlo, has been invited by the New Orleans Symphony to conduct the eight week summer "pop" series, beginning the first week in June.

Foldes in Charleston

Andor Foldes played the Grieg Piano Concerto, under Albert Fracht, at the Azalea Festival, Charleston, S. C., on April 24.

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NEW PUBLICATIONS

Several reprints of books have recently been issued. Alfred A. Knopf is making available again two of the best works of their sort—Einstein's A Short History of Music ($4) and Toye's Rossini ($3.50). This is the third American edition of Einstein's excellent little history. An encyclopedic amount of information is crammed into its 253 pages, and there are all of 159 pages of musical illustrations. The latter, grouped together in the back of the book, contain full excerpts from pre-Beethoven composers that normally can be obtained only from esoteric sources. As for the text, it is especially rich in pre-Bach information, providing the most complete fund of material of that period that can be encountered in any book of its size. Francis Toye's Rossini is the standard English biography of the great operatic composer. First published in 1934, it presents a well-written and well-rounded picture of the man and his times.

Allen, Towne and Heath have also reissued two books. One is David Ewen's Music Comes to America ($3.50), in a revised edition; the other is Franz Werfel's novel, Verdi ($2.95). The publishers claim that Ewen's summary of musical growth in America from earliest times to the present has so much new material that it is virtually a new publication. Werfel's novel, which has been unavailable for some time (it was published in 1925) is centered around the figure of Verdi in 1883, and is a study of the thoughts that passed through his mind when confronted with the differences between his and Wagner's theories of composition.

•

Wallingford Riegger has been chosen to write a work for violin and piano in observance of next season's twenty-fifth anniversary of the League of Composers. The commission has been made possible through Edward B. Marks Music Corp., which will also publish the work. The Eighth Symphony, Op. 42, for Organ, by the French organist, composer and teacher, Charles-Marie Widor, has been printed in this country for the first time by Marks . . . Barber's First Essay for Orchestra and First Symphony have recently been performed in Czechoslovakia and his Overture to the School for Scandal was performed in Algiers. Barber's works are published exclusively by G. Schirmer.

For Woodwind Quartet and Piano

THREE PIECES, by Vladimir Dukelsky. Carl Fisher, Inc., N. Y. Score and parts, $3.

The specific combination of the Hymn, Waltz, and Paso Doble that make up the set is flute, oboe, clarinet, bassoon and piano. Dukelsky, an experienced technician, knows well how to preserve balance and instrumental timbre. Musically the piece does not pretend to any great aspiration, though the activity in the Waltz and Paso Doble should interest many wind players.

For Viola and Piano

DIVERTIMENTO IN C MAJOR, by Mozart, transcribed by Piatigorsky. Elkan-Vogel, Philadelphia. $1.50.

The inner pages are Piatigorsky's transcription of the Divertimento for cello, and the cello line is included above the piano part. Henri Elkan's edition of the viola part—the cello transposed to the viola clef—has been inserted separately. The Piatigorsky transcription appears to be authentic, and is a good classic piece for either cellist or violist.

For Flute and Strings

PASTORALE, Quartet for flute and strings, by Stephen Park. Composers Press, Inc., N. Y. $2 for full score and parts.

Expertly scored and not too difficult for earnest amateurs, this Pastorale should interest those looking for flute-string combinations. The harmonies are orthodox, the emphasis is on melody, and the length of the piece—which is in one movement—is only five minutes.

For Piano Solo

CARRETERA DE ESTEPONA, by Paul Bowles; PHALENES, by Isidor Philipp; BOOGIE WOOGIE NOCTURNE, by Maxwell Powers; PASTORALE AT DAWN, by Erno Balogh; INTROVERT AND EXTROVERT, by Andor Foldes. Edward B. Marks Music Corp., N. Y. 75 cents, 60 cents, 60 cents, 60 cents, and 75 cents, respectively.

All five pieces are part of the Contemporary Composers Series that Marks has been issuing. The Bowles work is in the Spanish idiom and rhythm, with more clashing harmonies than is customary in Albeniz-derived music. It is pianistic, fairly difficult to play, and would fit well into a recital group. Philipp's Phalenes (Moths) is a good etude in single-note legato and interlocking of hands. Musically it is a pleasant impressionistic sketch. The Powers Boogie Woogie Nocturne is an agreeable though conventional work, not too difficult. The Balogh piece is what its title would imply; it has hazy harmonies and tries for a hushed effect. The Introvert part of Foldes' work is in dissonantal major and minor seconds, while the Extrovert bustles along in march rhythm.

For Voice and Piano

HOLIDAY SONG, by William Schuman; BROTHER WILL, BROTHER JOHN, by John Sacco; WHEN I DIED IN BERNERS STREET, by Mary Howe. G. Schirmer, Inc., N. Y. 50 cents, 50 cents and 75 cents, respectively.

Using a poem by Genevieve Taggard, Schuman has the unenviable task of setting lines like: "All of us, ev'ry one, ev'ry one, all of us, ev'ry one, ev'ry one, all of us, ev'ry one of us, ev'ry one of us, ev'ry one of us, ev'ry one of us, all of us, ev'ry one, all of us, ev'ry one of us has something to sing about." His vocal line is as fresh as possible under the circumstances, the accompaniment is simple and direct, and a singer who has an abundance of natural vigor will be able to put this song of the outdoors over. Sacco gives us a humorous song which has good spirits and a folklike vocal line. Its lyric, by Elizabeth Charles Welborn, deals with the you-can't-take-it-with-you philosophy, and Sacco's accompaniment handles the situation very well. In the key of F major, the vocal range is from middle C to F the octave higher. Using a gloomy poem by Elinor Wylie, Mary Howe has furnished an uncommonly successful treatment. There is a stark, almost feverish quality to the harmony and the vocal line that floats in defiance above it. Each stanza has a different treatment, but the moods are prevailingly similar. A singer with strong dramatic powers is needed here. The vocal line goes up to G, and there is an optional middle C to the F above it.

A DREAM PANG and SPRING POOLS, by William T. Ames. Associated Music Publishers, Inc., N. Y. 60c each.

Both of these songs are set to reflective poems by Robert Frost, and are excellent examples of mood translation. In Spring Pools the harmonies are widespaced, giving a bleak effect, while A Dream Pang has an impressionistic murmuring quality. The composer favors slow syncopations, which are present in both. These songs are for medium voice.

For Mixed Chorus

THE BELL WITCH, by Charles F. Bryan. J. Fischer & Bro., N. Y. $1.

Recently performed in Carnegie Hall by the Juilliard Orchestra and Chorus, The Bell Witch is called a "secular folk cantata for mixed chorus with solos for alto and baritone." It deals with a curse that has been laid upon John Bell, a Mississippi farmer of the early 19th century, and how a witch takes his daughter. Naturally this affords a good opportunity for American folk themes, dances, hymn tunes and the like. The writing is skillful and not too demanding, which makes it an excellent program number for the orchestral-choral group combination. Performance time is 26 minutes, and orchestral parts may be obtained from the publisher.

CHORAL MUSIC RECEIVED

SATB

THREE AMERICAN EPISODES, by Josef Alexander set to verses by Rosemary and Stephen Vincent Benet. Each is arranged for a chorus of mixed voices with piano accompaniment. They are titled Western Wagons, Negro Spirituals and Johnny Appleseed. H. W. Gray Co., Inc., N. Y. 20c, 16c, and 16c, respectively.

MOONLIGHT, by Beethoven arr. by William Ryder. The lyrics, too, are by the arranger, and the music is based on the first movement of Beethoven's sonata, Op. 27, No. 2. G. Ricordi & Co., N. Y. 25c.

RIVER CHANT and WHAT KINDER SHOES. Two Negro Spirituals by Hall Johnson to be sung *a cappella*, the first with baritone solo. THE PINES OF HOME, by Morten J. Luvaas set to a poem by Virginia Grant Collins; also to be sung *a cappella*. Carl Fischer, Inc., N. Y. 16c, 15c, and 15c, respectively.

THE DEEP, DEEP SOUTH, melody and words by Augusta Doan Freeman, harmonized and arranged by R. S. Stoughton. Also available for unison, or TTBB and with orchestra. C. C. Birchard & Co., Boston. 16c.

TTBB

SONG OF THE MINERS, by Philip James with words by Brychan B. Powell. COSSACKS' SONG, by Tschaikowsky, arranged by Lucy A. Alexander. Both are sung with piano accompaniment. H. W. Gray Co., Inc., N. Y. 16c each.

SOMEBODY'S KNOCKIN' AT MY DOOR, a Negro Spiritual arranged by Channing Lefebvre. The performance time is 2¼ minutes and there is piano accompaniment. Galaxy Music Corp., N. Y. 15c.

SSA

MIMI'S FAREWELL, by Puccini, arranged by Ruggero Vene. A SONG OF THE HEART, by J. Rosamond Johnson, arranged by George H. Pickering set to words by Margaret Graham. The latter has a solo for baritone or alto and both have piano accompaniment. G. Ricordi & Co., N. Y. 20c each.

WE WHO LOVE MUSIC, by Peter W. Dykema, with optional double violin or flute obbligato. SNOW SONG, by Earl Roland Larson and lyrics by Frances Frost. MOUNTAINS, a Czech Folk Song, by Morten J. Luvaas and English words by Victor Prahl has optional piano accompaniment and is also available in solo or for SATB. C. C. Birchard & Co., Boston. 18c, 16c, and 12c.

SA

O SMALL FEAC'D FLOWER, by Dora Flick Flood, set to lyrics by William Barnes (1800-1886). To be sung with piano accompaniment. G. Ricordi & Co., N. Y. 15c.

SSAA

AN OLD PAINTING (Auf Ein Altes Bild), by Hugo Wolf, choral version by A. Walter Kramer. The English translation of the Eduard Morike text is also by the arranger. Arranged for chorus of women's voices with medium voice solo unaccompanied. Galaxy Music Corp., N. Y. 12c.

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BERNICE FROST SAYS . . .

THE HALF HOUR LESSON

After reviewing the subject of the Short Concentration Span in the April 1 issue, the short lesson of one-half hour is next to be considered. How to present everything one is supposed to in every piano lesson in a half hour may indeed be a problem. Sometimes one wonders if it really is a problem or if it is not a confused state of mind which overcomes the teacher as a result of trying to accomplish too much. When too much is given, none of it is properly prepared and it takes much more than a half hour to play it all.

It has been proved over and over again that when the lesson assignment was right, when the material was not too difficult, the lesson was easily given in the half hour.

If, however, the pupil has the opportunity actually to play during the full time and is not obliged to listen to too much explanation by the teacher, or other general discussion (many teachers talk too much at all lessons), there should be time for everything.

In dividing the lesson in a well balanced way, one must remember that the practice will be about thirty minutes daily, or about three hours weekly —this, of course, for the average younger pupil.

A division of material might be: five minutes for scales, including the scale especially prepared for that lesson, a review scale and the scale for the coming lesson. This five-minute period should allow time for a finger exercise too.

The next fifteen minutes should be given to the material in the basic book —two or three pages—and going over the new points in the assignment for the next lesson. The remaining ten minutes may be used for solo repertoire—most of which should be memorized. Also a review of repertoire, ensemble playing, rhythmic dictation, ear training should be included, alternately.

Do not present the lesson in the same order two lessons in succession; that is, do not always begin with the scales, etc. If the pupil cannot play the above amount of material in a half hour, it is fairly good proof that the material is too difficult and is probably being played too slowly, thereby taking up too much time.

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Knowing how much music each pupil can prepare for each lesson is part of being a good teacher. Give less rather than too much A short, snappy lesson will accomplish much more than a long-drawn-out session. Most pupils can remember only so much of what they are supposed to do in the way of detailed working out of finer points; and, since the pupil must learn through doing, two or three detailed points are enough to be remembered.

Under no condition should the lesson run overtime—five minutes perhaps, but no more. The teacher who says "I just can not get through the lesson in thirty minutes" has only herself to blame. The pupil does not expect overtime unless the teacher has given him cause to expect it.

With the older and more advanced pupil the lesson should be longer, but if for various reasons this is not possible, the pupil must clearly understand that only so much can be accomplished. He must know that he is to bring in to the lesson only the music assigned for it. Often this pupil, not having enough to fill his practice time, will add other pieces to his lesson and expect the teacher to take time to hear it all. If the pupil really thinks he has not enough to fill his practice time, give him more memorizing and more repertoire with faster tempi, thus requiring more practice on the same amount of material.

Guard carefully the feeling of ease at all lessons; there should never be a feeling of hurry even if time is short. Most pupils are progressing too rapidly anyway, so a slowing up feeling for the teacher is a good watchword.

Scale Study

I have just taken a number of pupils who have had about two and a half years of study. None of them has had any scale study. Their former teacher is an excellent instructor, but should they not have had some scale playing? Just when should scales be presented and what is the procedure and order of presentation with both younger and older beginners? SISTER M. S., NEW YORK.

The pupils you have just begun teaching should have had some scales, although some teachers delay this work until the third year of study. This places the pupil in the second grade before having any knowledge of scales, which is surely a bit too late. Scales should be started in the preparatory work. Present them in tetrachords, four notes in each hand—using in descending right hand, 4321; *left hand,* 1234; *or if preferred use the fingering: right hand,* 5432; *left hand,* 2345. *With the first grade pupil, scales can be presented in contrary form—using the keys of C, G, F, D, and all of the others if desired, both major and minor. With the older beginner, use all of the scales; and with both ages do not limit them to one octave but use the full keyboard.*

Memorizing and Reading

With younger pupils how can one develop good sight-readers when they memorize everything after a first reading? A. A., GEORGIA.

Younger children often memorize too quickly, but unfortunately they forget as quickly. Reading can be improved by giving the pupil many, many solos, several books and much duet work. This is necessary because after one playing the reading value is gone, and the pupil has practically memorized it. Also, try more difficult music, having it read slowly and very accurately.

NOTES ON NEW MUSIC

By GUSTAV KLEMM

For Voice

THE MULE'S TAIL, by Alliene Brandon Webb, 50c. The singer, to words by Kate McAlpin Crady, tells with exuberance how much he enjoys plowing the fields behind his old mule's tail. There is a nice lilt to the vocal line and the accompaniment. Carl Fischer, Inc., New York.

FOUR BE THE THINGS, by Carl Anton Wirth, 50c. This is a setting of one of Dorothy Parker's sardonic little lyrics, the final stanza containing an unexpected "punch line," typical of many of this poet's short lyrics. The composer has placed the text against a charming waltz tune that he manipulates skilfully. Elkan-Vogel Co., Inc., Philadelphia, Pa.

WALTZ SOUVENIRS, 60c. A collection of "oldies" in three-four time, most of them dating from the 20's and 30's. An even dozen, among them such favorites as My Buddy, My Isle of Golden Dreams and Your Eyes Have Told Me So. Remick Music Co., New York.

PERSONALITY SONGS, $1. This collection of 16 songs is designed "for young folks of all ages" and for use as "readings and musical recitations." Some of the songs—the list includes such numbers as Don't You Want a Little Doggie, I've Got Rings on My Fingers and Six Times Six Is Thirty-Six—have instructions on the "actions" to be used by the singer, the "props" needed, etc. M. Witmark & Sons, N. Y.

For Violin

NIGHT AND DAY, by Cole Porter, and SOFTLY, AS IN A MORNING SUNRISE, by Sigmund Romberg, 75c each. Violinists with well-equipped technics will enjoy studying these freely transcribed arrangements by Gregory Stone of two widely popular songs. The Porter tune has been subtitled "Caprice," has several cadenzas, and is quite showy, while the Romberg is treated as a "Tango Moderne." The piano accompanist has to get around the keyboard pretty glibly. Harms, Inc., N. Y.

For Piano

UNDERNEATH THE STARS, by Herbert Spencer, 50c. This familiar melody has been arranged effectively for piano solo, the treatment being "touched up" just enough by Henry Levine to make it interesting to the moderately equipped pianist. Fingering, phrasing and pedaling have been added. Remick Music Corp., N. Y.

I GET A KICK OUT OF YOU and WHAT IS THIS THING CALLED LOVE?, by Cole Porter, 50c each. These two Porter melodies have been expertly arranged by Henry Levine. Fingered and pedaled, too. Moderately difficult. Harms, Inc., N Y.

ROMBERG MADE EASY and GERSHWIN MADE EASY, 75c each. Each composer is represented by eight of his best-known show tunes, only the choruses being used. Ada Richter's simplified arrangements have been fingered and the pedaling is also indicated. New World Music Corp., Harms, Inc., N. Y.

For Two Pianos—Four Hands

DANCING TAMBOURINE, by W. C. Polla, $1.25. An effective arrangement, not too difficult, of the familiar novelty of some years ago. Gregory Stone has achieved a commendable amount of variety in his adaptation of it for two pianos. Harms, Inc., N. Y.

For Accordion

APRIL SHOWERS, by Louis Silvers; ONE ALONE, by Sigmund Romberg; VIENNA DREAMS, by Dr. Rudolf Sieczynski; DANCING IN THE DARK, by Arthur Schwartz; THE DESERT SONG, by Sigmund Romberg, 50c each. All of these well-known tunes have been arranged, with interesting "touching up" here and there, by Roberto Carreno, the arrangements complying with the standard system of notation approved by the A. A. A. Harms, Inc., N. Y.

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IN SCHOOLS AND STUDIOS

Bernard Kirshbaum will present courses for camp music counsellors again this year. The dates for the first season are May 8, 9 and 10; second session, May 22, 23 and 24. Meetings will be at Steinway Hall and at the homes of various class members. Registration is through direct application to Mr. Kirshbaum at his studio in Forest Hills, N. Y. Bernard Kirshbaum has been a camp counsellor for twelve years, and is a graduate of both the Juilliard School of Music and of Teachers College, Columbia University. Mr. Kirshbaum is now teaching piano and theory two days a week at the Bristow Hardin School of Music in Norfolk, Va., and commutes between there and New York. He also has received word from the department of education in Albany authorizing him to offer a course in Keyboard Harmony and Piano Instruction for Public School Teachers in the City of New York for alertness credit. Teachers may enroll for this course at any time by direct application to Mr. Kirshbaum at his Forest Hills studio.

Artists recently appearing on the recital series "Kellogg Gems," presented by Lucile Kellogg at the YMCA Theatre, include Peggy Whiting and Doris Williamson, sopranos; Elsie Cook, mezzo-soprano; Cynthia Kalsh, pianist; Doris B. Tanner, accompanist; and Jan Meyrowitz, composer-accompanist.

Blanche Schwarz and Rose Raymond offered violin and piano sonatas, Marian Kalayjian played piano solos and Edward Cole, bass-baritone, sang at the April 17 meeting of the Associated Music Teachers League at Steinway Concert Hall.

Arved Kurtz, director of the New York College of Music, gave a violin recital at the Hunter College Playhouse on April 15, with Vladimir Padwa at the piano. Proceeds were given to the Scholarship Fund of the New York College of Music. First performances were given to compositions by Jacob Weinberg, Jacob Dont-Kurtz and Arved Kurtz.

Pauline Scarborough addressed the Oxford Piano Teachers Guild on The Pre-School Child at the April 17 meeting at John Wanamaker's. The organization's Workshop Recital will be held there on June 7.

The Associated Music Teachers League presented the sixth in a series of concerts by young musicians on May 19 at Town Hall for the benefit of their relief fund.

Bettie Jones, 17, of York, Pa., is the winner in the alto division of the statewide music and forensic contest sponsored by the University of Pittsburgh. Miss Jones is a pupil of Helen Weiser Ziegler, voice teacher of York, member of the New York Singing Teachers' Association and the National Association of Singing Teachers.

Raissa Tselentis was a judge for the piano auditions of the Music Education League in Greater New York last month. On March 24 she adjudicated with Leslie Hodgson and May Etts in Danbury, Conn. A group of 36 young pianists performed, pupils of Laurence Honan.

Mildred Young, mezzo-soprano, Alfred Luizzi, baritone, and Margaret Graves, violinist, gave a program and Ray B. Rayburn lectured at the March meeting of the Associated Music Teachers League, Rose Raymond, president.

Sergei Matusewitch, accordionist, presented Peter Schwartz in a recital on April 6 at the Educational Alliance. Mr. Matusewitch appeared on March 29 in Stelton, N. J.

Minneapolis College of Music Plans 10th Choral Session

The Minneapolis College of Music announces the Tenth Annual Choral Summer Session, an intensive two weeks course for choral directors of college, church, and school supervisors, under the direction of Peter D. Tkach, director of choral training and leader in the Music Education Field and other special summer features, including two six weeks' sessions beginning June 16—second semester, July 28. The entire faculty will remain for the first summer session.

Estelle Larsen Wylie, soprano, member of the college faculty, will appear in recital in the college auditorium, May 9.

Cleveland Institute Will Hold Summer Session

The Cleveland Institute of Music (Beryl Rubinstein, director; Ward Lewis, dean of the faculty, and Mrs. Franklyn B. Sanders, director emeritus) will hold its summer session June 23-Aug. 2. The preparatory department offers applied music (piano, strings, orchestral instruments, voice) and theory; the conservatory department, applied music, theory and composition and work leading toward Master of Music Degree. Special courses include piano class, opera workshop, instrumental ensemble, a survey of music history and forms for the layman, and pedagogy lectures. On the faculty are: piano, Beryl Rubinstein (head), Alice Aldrich, Ruth M. Edwards, Bertha K. Giles, Colette Jablonski, Dorothy K. Price, Margaret Roenfeldt, Corinne Rogers, Lawrence Stevens, Violet Reavey Watzulik; violin, Muriel Carmen, James Ceasar, Margaret Randall; voice, Nevada Van der Veer (head), Mordecai Bauman, Irvin Bushman, Reuben Caplin, Elizabeth Stoeckler, William Wheeler; theory and composition, Ward Lewis (head), Marcel Dick, Clement Miller, Verna Straub, Alvaretta West; Children's theory, Marie Martin (head), Bonita Potts; organ, Henry F. Anderson; viola, Marcel Dick; opera workshop, Mordecai Bauman; instrumental ensemble, Marcel Dick; orchestral instruments, Alice Chalifoux (harp), Merritt Dittert (trombone), George Goslee (bassoon), Alois Hruby (trumpet), Charles McBride (cello), Harvey McGuire (oboe) and Maurice Sharp (flute).

Competition for scholarships for high school graduates who plan to follow the Bachelor of Music degree course are held annually in May. Competition for scholarships for students still in secondary and elementary schools will take place in September.

Schmitz to Hold Summer Piano Session in Colorado

E. Robert Schmitz, French pianist, will hold his master classes in piano again at the Lamont School of Music of the University of Denver, Colo., June 23 to Aug. 1. Classes will meet four afternoons a week, technique and interpretation being considered on alternate days. Technique classes are devoted to the study of adequate pianistic motions founded in a knowledge of physics, physiology, mechanics, and other related sciences. Interpretation classes consist of a balanced program of piano literature performed by members of the class with critical analyses by Mr. Schmitz.

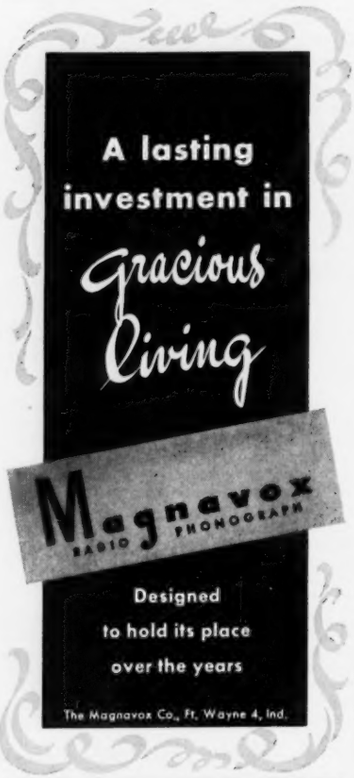
Private lessons with Mr. Schmitz, practice classes, and private lessons with authorized assistants will be scheduled in the mornings. Student recitals and excursions in the Rocky Mountain national parks are planned as extra-curricular activities. University credit, five quarter hours for the full course, will be available.

June 21 is set for a contest for a scholarship in Mr. Schmitz' summer master classes. The scholarship includes two private lessons with Mr. Schmitz, two with one of his authorized assistants, and the full series of master classes. The contest is open to all qualified pianists and will be held at the Lamont School. Contestants must offer a composition from the classical period, one from the romantic, and a major contemporary work. Applications should be mailed to The Registrar, The Lamont School of Music, 909 Grant St., Denver, Colo., no later than June 10.

Emmy Joseph Presents Singers In Opera Program

Emmy Joseph presented advanced and artist-students at Carnegie Chamber Music Hall on April 15. Judith Liegner, Miriam Fuxon, Elaine Gordon, Eileen Rindall, Isabell Press, Helen Sessler, Richard de Vautier, Alan Sharp sang arias and songs, showing the results of successful musical and vocal training. Outstanding was Sara Mae Endich, who sang Agathe's aria from Weber's Der Freischütz with a voice of rare timbre and musicality. Manfred Hecht, member of the City Center Opera, appeared with her in a duet from Gershwin's Porgy and Bess and in Wotan's Farewell from Die Walkuere. The evening came to a close with a charming performance of the finale of the second act of Mozart's Magic Flute sung by Isabelle Press, Helen Sessler, Sara Mae Endich and Eleine Gordon. The hall was crowded and the audience enthusiastic.

H. W. L.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